

SPECIAL GUIDE TO CHRISTMAS MUSIC ON RECORDS

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HiFi

REVIEW

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evaluated

by Nat Hentoff

December 1959

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new stereo systems

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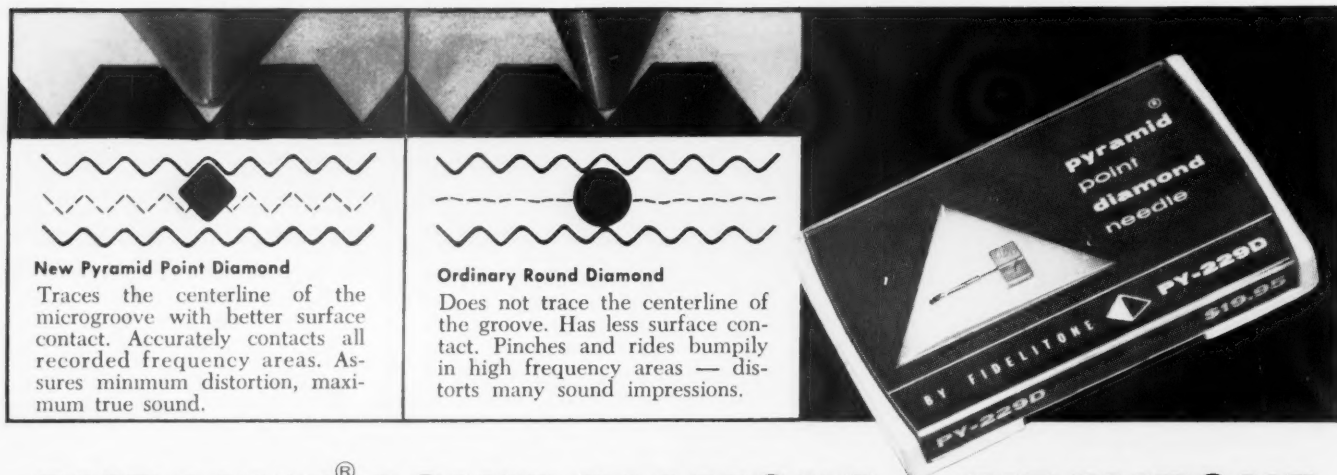
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FCS50,003

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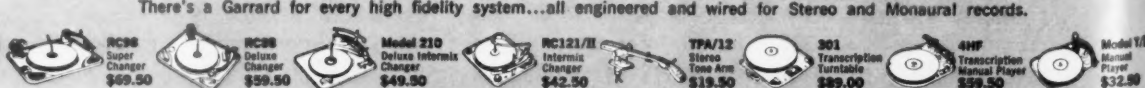
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December, 1959

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Oliver Read

Editor

Oliver P. Ferrell

Music Editor

David Hall

Art Director

Albert Gruen

Managing Editor

Robert Campbell

Associate Editors

Hans Fantel
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Contributing Editors

Martin Bookspan
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Stanley Green
Nat Hentoff
George Jellinek
David Randolph
John Thornton

Advertising Director

John A. Ronan, Jr.

Advertising Manager

Larry Sporn

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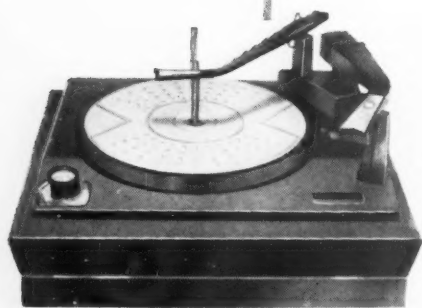
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HFR-12

HiFi Soundings



BY DAVID HALL

“It’s in Schwann, but I Can’t Get It . . .

“The stores do not carry anything like full stocks, and they resist taking back orders, which sometimes take *six months* to fill. Almost all of the obscure labels are literally unobtainable.”

So runs a plaint from a HiFi REVIEW reader, resident in a large American city known both for its industry and its university. Other letters and phone calls in similar vein are being received at our New York offices. They all tend to emphasize a currently critical state of affairs that has been building up for the serious record buyer for some five years.

As matters stand today, the state of affairs in point can be summarized approximately as follows:

Unless a new classical release is a “best-loved” masterpiece performed by a major artist for a major label or unless it is promoted all-out as a “hi-fi spectacular,” you may have serious difficulty trying to buy the recording only six months after its initial release date.

The current issue of the *Schwann Long Playing Record Catalog* lists some 10,000 classical titles from over 100 labels, but the New York discophiles speak among themselves in terms of “the basic 1000,” which would seem to represent the extent of currently available classical titles in even the biggest metropolitan area stores. Though this ratio may be slightly exaggerated, we do find that “best-loved” masterpiece, major artist, major label, hi-fi show-piece qualifications *do* sustain availability over an extended period.

Behind this factor lies yet another and more basic reason for the premature and costly obsolescence of many discs—namely the infiltration of “pop” record psychology into the entire field of classical record merchandising. Record companies, distributors and dealers more than ever tend to push only the very latest releases, ignoring withal the rest of the catalog. Or, if a new release—say Van Cliburn’s Tchaikovsky Piano Concerto disc—hits the best-seller lists, the tendency will be to promote this on every level to the saturation point, again at the expense of the rest of the catalog.

The consequences of this sort of thinking are only too obvious. By the time the first press run of a new recording has sold out in the record shops and back orders begin to pile up, dealers, distributors and record companies seem to be too busy promoting “this month’s release” or the current best seller to pay these back orders much mind; that is, unless the back orders, too, have piled up to near best-seller proportions. By the time the record manufacturer does get around to filling back orders for his distributors and dealers, the ultimate consumer may well have given up in disgust this quest for the record he wanted in the first place.

Hand-in-hand with this “hit riding,” as applied to classics, is the phobia that record dealers and distributors have on the subject of carrying inventory—which is to say representative catalog stock in depth. While we sympathize with the economics involved, we insist that there must be some logical solution to this problem. If distributors and dealers can’t or won’t carry adequate stock on hand, then record companies must give quicker and more efficient back-order service—so that a store customer who wants Schönberg’s Complete Piano Works or William Schuman’s *Third Symphony* will have some assurance of getting same in 10 days instead of six months.

From the record buyer’s standpoint, we have still another, and perhaps simpler solution to propose. A solution that can be worked out by Mr. Schwann through the medium of his *Long Playing Record Catalog*, and one which would constitute an invaluable service both to his readers and to ours: why shouldn’t the companies represented in Mr. Schwann’s Catalog inform him from month to month which of their back catalog items are *currently* available? These could then be indicated in the current month’s catalog with a special symbol. Items lacking such a symbol could be presumed to be available only on special order. I know many record buyers who would be willing to pay substantially more for the monthly *Long Playing Record Catalog* if Mr. Schwann would institute such a service.

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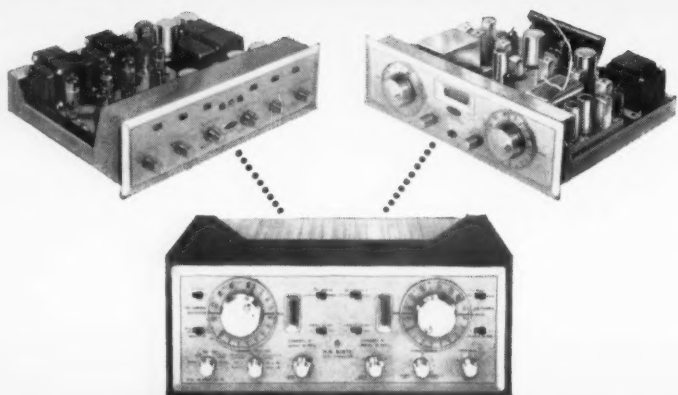
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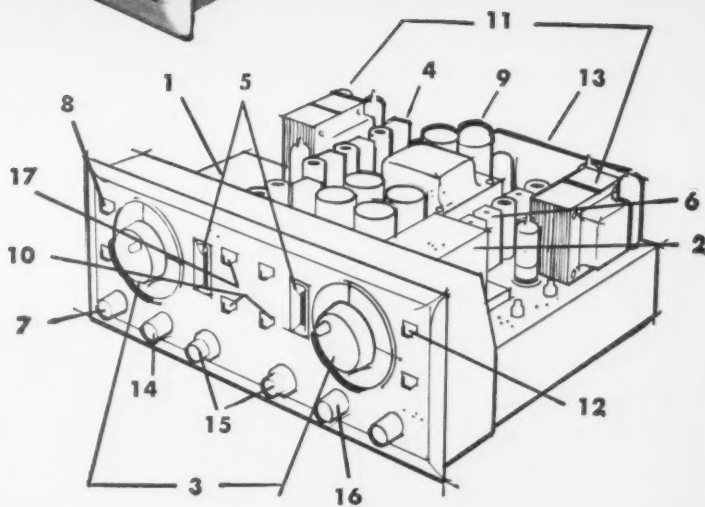
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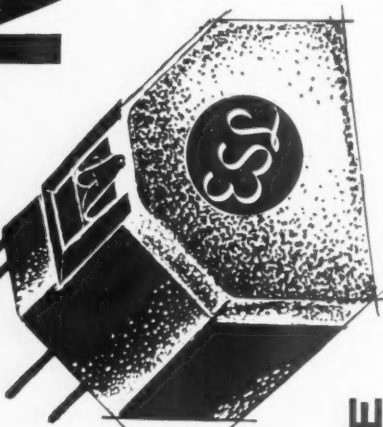
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The night the Maestro came to dinner

RICHARD ANTHONY LEONARD / anecdote

DURING the years when Arturo Toscanini was conducting the New York Philharmonic-Symphony, he was held in awe and dread, not alone by the players, but even by the trustees and patrons—those generous citizens who year after year turn the orchestra's red ink into black.

There is a story told privately (but on perfectly documented evidence) about a man who is one of New York's most prominent business and social leaders—a music lover, a liberal patron of the Philharmonic, and a devoted admirer of Toscanini. For years this man's admiration of the Maestro had been nurtured chiefly at a distance, as he sat in his Thursday night box at Carnegie Hall.

One day, however, after much soul searching and summoning up of his courage, the patron became so bold as to invite Toscanini to dine at his home. To his intense pleasure, not unmingled with surprise, the Maestro accepted with an unusual burst of alacrity.

The patron knew very well that he was booby-trapping himself with social danger. Everyone knew, in fact, that as a guest, the Maestro could be—to employ a timid euphemism—difficult. He could be either charming or draconic, depending upon a mysterious personal timetable that no one had ever been able to figure out.

For example, he was a curious eater, one who had a gourmet's appreciation of fine food and wine, but who usually ate with most careful abstemiousness. Then, too, his hair-trigger temper made it impossible for anyone to disagree with him on any subject, trivial or profound—the penalty being a searing blast that might leave the offender feeling that he had suffered second-degree burns over the exposed portions of his body. Even worse was the Maestro's icy mood. For no discernible reason he might suddenly clam up, eat no food, take no wine, but instead stare silently and morosely into space for the entire evening. When this happened, the unlucky host or hostess could only sit by helplessly as the party fell flat on its face.

These facts were well known to our

Philharmonic patron, but being a man of resource and imagination, as well as wealth, he was prepared to meet the challenge. His first step was to select a list of guests. He decided that the party should be fairly small, and in the main he made his selection from a group of Toscanini's intimates. There was not a dead-head in the group, not one whom the Maestro did not hold in high esteem, and who in turn was not adroit in avoiding any remark, serious or casual, that might possibly set in motion his fire alarm or his deep freeze.

The patron's next step was to hire for the evening a man whom he knew to be beyond peradventure the finest Italian chef then operating on the Eastern seaboard. He went into exhaustive consultation with this man. After the patron made it plain that money was of no consideration in his plans, and that what he wanted was food so superlative that it would arouse both the Maestro's admiration and appetite, the chef presented a menu for the dinner party. Every item was a dream of the Italian culinary art. Moreover, the chef was proud to boast that the preparation of this feast would be the masterwork of his entire career. For Toscanini, his great compatriot, he was prepared to give his all. Accompanying the food there would be a selection of vintage wines, the like of which had not been uncorked since Ludwig, the mad king of Bavaria, entertained Richard Wagner.

These plans made and put in motion, the patron had nothing to do but wait for the great evening. As time passed he was beset by the usual fears that illness or some unforeseeable annoyance might cause Toscanini to decline at the last moment; but the day and hour approached without the slightest hitch. Fear gave way to glowing anticipation of a success that the patron might some day recount to his grandchildren.

All went well until, hardly an hour before the dinner party was to begin, the patron happened to be talking on the telephone with a friend who was to be one of the guests. With casual understatement he mentioned that in hon-

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Installation: 2 fono cables with 2 pin plugs. AC plug. Pickup and AC leads 36" from clamp. Template provided. 110-120 volts. 60 cycle AC. Minimum mounting board dimensions: $13\frac{1}{2}$ " deep x $14\frac{11}{16}$ " wide x $9\frac{1}{2}$ " high. Above and below dimensions: $5\frac{1}{2}$ " above, 4" below.

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Positive manual—Permits manual record play without activating automatic change cycle.

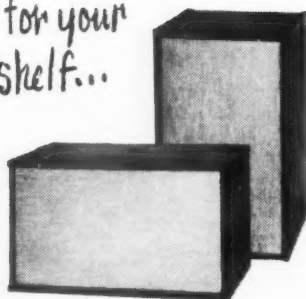
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or of Toscanini he was having an Italian dinner.

"An *Italian* dinner?" repeated the friend, with just enough emphasis on the adjective to indicate a somewhat startled incredulity.

"Why, yes," said the patron. And then he went on to describe his hiring of the noted chef and the planning of the menu, hinting that at the very least this would be one of the finest Italian dinners since the Renaissance.

"But—haven't you heard?" asked the friend.

"Heard? Heard what?" The patron's mood now changed to one of alarm, tinged with something like last-minute panic.

Then the friend broke the news. He reminded the patron that Toscanini was at that time engaged in his long and implacable battle against the Fascists who then had his native land in their grip. Led by the odious Mussolini, they had badgered the Maestro when he refused to play their anthem. Later they actually beat him and drove him out of Italy. Naturally his loathing of them and all their works was boundless.

All this the patron knew very well; but how, he asked his friend—how could this affect Toscanini's enjoyment of his dinner party that evening?

"Well," said the friend, "lately he has been so angry at Mussolini that he doesn't want to be reminded of Italy and things Italian. In fact, right now he won't even eat Italian food."

If human hopes and aspirations were equipped with sound effects, the noise at that moment would have been that of a thousand pieces of crockery falling upon a concrete floor. But, silently, the patron found the strength to hang up the telephone and then stare bleakly at his wrist watch.

In forty-five minutes the now hopeless party would begin.

Taking a leaf from the motion picture and television writers' guide, we now dissolve to the main scene of this drama—some two hours later when the patron and his assembled guests including the guest of honor, the illustrious Arturo Toscanini, had seated themselves at dinner.

The butler and waiters, moving with silent efficiency, served a preliminary course. As the guests began to eat, they quickly forgot one of the earlier rules laid down by Emily Post and let murmurs of delight escape their lips. Not so Toscanini. Observing the Italian

HiFi REVIEW

11

SNEAKY WAYS TO BEAT YOUR WIFE AT HI-FI



12-74

N^o2

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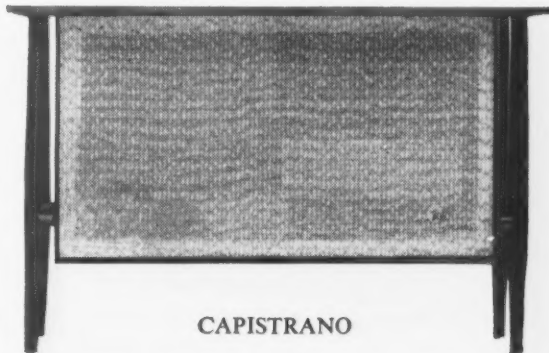
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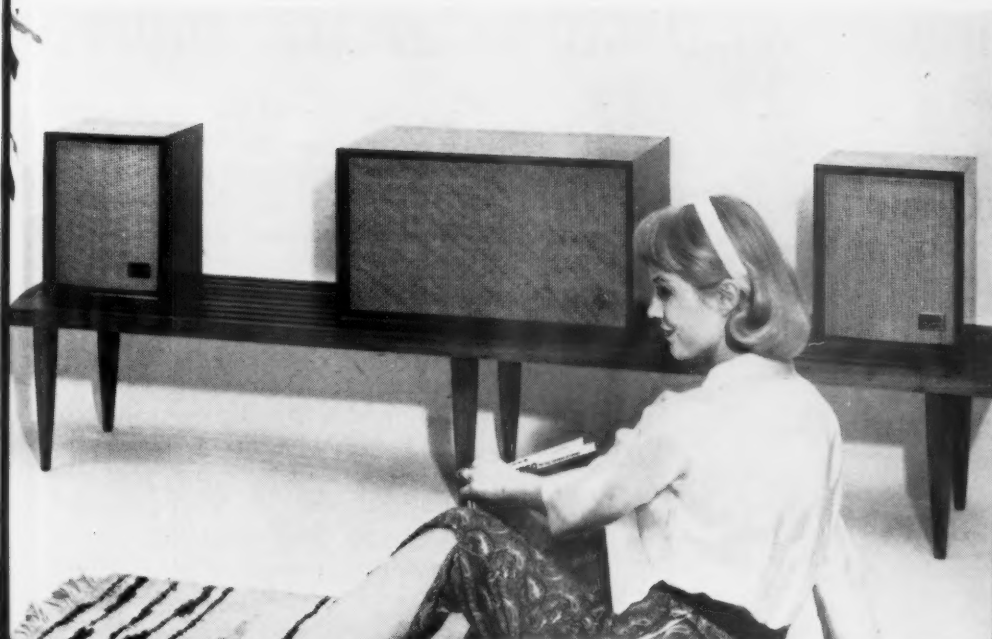
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(Continued from page 12)

character of the food, the Maestro shook his head in refusal, and then began to stare silently at the bank of flowers in the center of the table. The patron-host, watching the proceedings like a goshawk, while seeming to keep up the ball of conversation, knew that a crisis was approaching.

A second course appeared. This was even more spectacular than the first, but the Maestro repeated his ritual of refusal, a heavy frown of disapproval settling over his face. By now an uneasiness had spread around the table as the other guests, acutely aware of the Maestro's every move and mood, noted that ice was beginning to form on the dinner party's wings. As for the patron-host, he knew that crisis had arrived.

It arrived as the butler appeared from the pantry bearing one of the large silver trays that contained the main course—the chef's magnificent *pièce de résistance*. Obsequiously, the butler offered the dish to the Maestro. Again refusal—this time more vehement than ever. Over the entire dinner party dead silence fell.

It was precisely at this moment that the patron-host displayed those virtues of resourcefulness and imagination that had made him one of the captains of American industry, a man who was at his best when the going was roughest. Toscanini had hardly stopped shaking his head in curt refusal of the butler's offering, when, by some pre-arranged signal, one of the waiters emerged quickly from the pantry, a single plate in his hands. This he passed on to the butler, who set it before Toscanini.

The plate contained half a broiled chicken.

Surprised, the Maestro stared at the dish. He noted that there was nothing Italian, indeed nothing foreign or exotic about the way this simple fowl had been prepared. It was done in the plainest fashion possible.

Toscanini's face broke out in a smile. He reached for his knife and fork.

And so the evening was saved. As the Maestro tackled his chicken with obvious relish, the other guests addressed themselves to the marvelous Italian dishes. The superlative wines flowed; the conversation sparkled. As for the patron-host, he reached for his wine glass. His hand trembled slightly, but there was more than a faint smile on his lips as he took a long, delicious gulp.

—Richard Anthony Leonard

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THE BASIC REPERTOIRE:

UP-DATINGS AND SECOND THOUGHTS

By Martin Bookspan

Since the year's end is traditionally a time of inventory and stock-taking, this seems the right time to pause in our monthly survey of the basic repertoire recordings to re-evaluate the first baker's dozen of them in view of new versions which have appeared since each was first considered.

First of all, let's review two basic principles which have governed our procedure in this series:

(1) The versions which emerge as the recommended ones in each case are from among those *readily available* in record shops throughout the land. For example, though neither the Ormandy (Columbia) nor the Collins (London) recording of the Sibelius *Second Symphony* has the power and majesty of Koussevitzky's now-withdrawn versions with the Boston Symphony, they clearly were the best of the available recordings of the score as of August, 1959. The new Monteux recording for RCA Victor with the London Symphony Orchestra has now displaced the Collins version in my opinion, but more of that below. And yet mention of the Koussevitzky recording had to be made in any discussion of Sibelius' *Second Symphony*, so unique were the qualities which he brought to it.

(2) The judgments offered in this series are the judgments of one observer and they must of necessity reflect subjective likes and dislikes. I consider the art of musical performance a very high one indeed, a kind of sacred trust held by the interpreter who must then distill the creation of another person through his own psyche and experience and reveal it to us as a timeless and universal truth. It is this kind of revelation which I find lacking in the Markevitch (Angel) and Argenta (London) recordings of the Tchaikovsky *Fourth Symphony*; and some readers have scolded me for omitting these from last September's discussion. Neither Markevitch nor Argenta brings to the music the kind of demonic intensity that is a characteristic of Koussevitzky's performance (RCA Victor); nor, in this opinion, does either one challenge the editions of Bernstein (Columbia), and Hollreiser (Vox)—the one iconoclastic but ever-provocative, the other uncomplicated yet exciting. And so to our reconsideration, item by item.

TCHAIKOVSKY—PIANO CONCERTO NO. 1 (NOVEMBER, 1958)

The winner and still champion: Cliburn

Of the four new versions of this tireless warhorse which have galloped to the post in the past year, three (Istomin—Columbia, Curzon—London and Blumenthal—Vox) may be dismissed as routine. The fourth is a pressing by RCA Victor (LM 2319, mono only) of a historic performance given in April, 1943 by Horowitz and Toscanini at a special War Bond benefit concert in Carnegie Hall. It supersedes the previous Horowitz-Toscanini recording (RCA Victor LCT 1012) and is probably unique for the sheer visceral excitement of Horowitz' breathtaking finger technique. The musical values in the Cliburn-Kondrashin performance (RCA Victor LM/LSC 2252 mono and stereo) remain the more satisfying, however.

BEETHOVEN—SYMPHONY NO. 5 (DECEMBER, 1959)

Hail to the new chief: Fritz Reiner

Until a few weeks ago Kleiber's 1953 edition of this

symphony with the Amsterdam Concertgebouw Orchestra (London LL-912) was my unquestioned choice among the monophonic editions, with Ansermet's stereo version (London CS-6037) preferred in that area. Now all this is changed. In September RCA Victor released a remarkable reading of the Fifth by Fritz Reiner and the Chicago Symphony Orchestra (LM/LSC 2343, mono and stereo) which is the most satisfying recorded performance of the work I have yet heard. A vibrant dynamism and exciting intensity stamp it as one of the great recorded performances. Get it!

BEETHOVEN—PIANO SONATA NO. 14 IN C SHARP MINOR, ("MOONLIGHT") (JANUARY, 1959)

Situation unchanged—Petri preferred

Richter-Haaser's Epic disc (LC 3590) is the only new arrival since we considered the "Moonlight" Sonata. I continue to prefer Petri (Westminster XWN 18255) for genuine expressive and musical perception.

(Continued on page 24)

HiFi REVIEW

New Stereo Amplifiers

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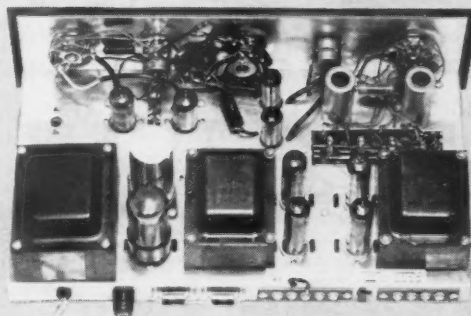
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either preamp; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

SPECIFICATIONS—Power output: 14 watts per channel, "hi-fi"; 12 watts per channel, "professional"; 16 watts per channel, "utility". **Power response:** ± 1 db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Controls:** dual clutched volume; ganged bass, ganged treble; 4-position selector; speaker phasing switch. **AC receptacle:** 1 switched, 1 normal. **Inputs:** 4 stereo or 8 monophonic. **Outputs:** 4, 8 and 16 ohms. **Dimensions:** 4 $\frac{1}{2}$ " H. x 15" W. x 8" D. **Power requirements:** 117 volts 50/60 cycle, AC, 150 watts (fused).



HEATHKIT SA-2
\$52⁹⁵



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SPECIFICATIONS—Power output: 3 watts per channel. **Power response:** ± 1 db from 50 cps, 20 kc at 3 watts out. **Total harmonic distortion:** less than 3%; 60 cps, 20 kc. **Intermodulation distortion:** less than 2% @ 3 watts output using 60 cycle & 6 kc signal mixed 4:1. **Hum and noise:** 65 db below full output. **Controls:** dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. **Inputs (each channel):** tuner, crystal or ceramic phono. **Outputs (each channel):** 4, 8, 16 ohms. **Finish:** black with gold trim. **Dimensions:** 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{4}$ " D. x 3 $\frac{1}{4}$ " H.



HEATHKIT SA-3
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NOTE THESE OUTSTANDING SPECIFICATIONS—Power output: 14 watts, Hi-Fi; 12 watts Professional; 16 watts Utility. **Power response:** ± 1 db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 83 db below 14 watts. **Output impedances:** 4, 8 and 16 ohms.



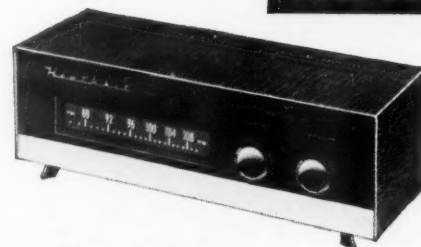
HEATHKIT EA-3
\$29⁹⁵

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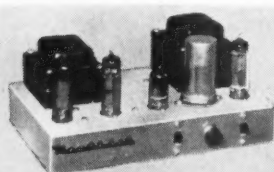
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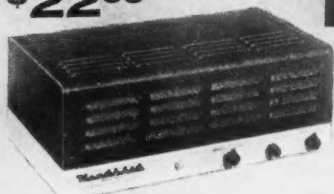
SPECIFICATIONS—Tuning range: 88 to 108 mc. **Quieting sensitivity:** 2.5 uv for 20 db of quieting. **IF frequency:** 10.7 mc. **Image ratio:** 45 db. **AFC correction factor:** 75 kc per volt. **AM suppression:** 25 db. **Frequency response:** ± 2 db 20 to 20,000 cps. **Harmonic distortion:** less than 1.5%, 1100 uv, 400 cycles 100% modulation. **Intermodulation distortion:** less than 1%, 60 cycles and 6 kc mixed 4:1 1100 uv, 30% modulation. **Antenna:** 300 ohms unbalanced. **Output impedance:** 600 ohms (cathode follower). **Output voltage:** nominal .5 volt (with 30% modulation, 20 uv signal). **Overall dimensions:** 4 $\frac{1}{4}$ " H. x 13 $\frac{1}{2}$ " W. x 5 $\frac{1}{2}$ " D.



HEATHKIT FM-4
\$34⁹⁵



HEATHKIT UA-2
\$22⁹⁵



HEATHKIT W-7A
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HEATHKIT SP-2A
(two channel stereo).
Shpg. Wt. 15 lbs.
\$56⁹⁵

HEATHKIT C-SP-1A (converts SP-1A to SP-2A).
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OFFERED SO MUCH AT SO LOW A PRICE!

"UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)

Meeting 14-watt "hi-fi" and 12-watt "professional" standards the UA-2 lives up to its title "universal" performing with equal brilliance in the most demanding monophonic or stereophonic high fidelity systems. Its high quality, remarkable economy and ease of assembly make it one of the finest values in high fidelity equipment. Buy two for stereo. Shpg. Wt. 13 lbs.

WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

55-WATT HI-FI AMPLIFIER KIT (W-7A)

Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world's first and only "dollar-a-watt" genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application.

The clean, open layout of chassis and precut cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

STEREO-MONO PREAMPLIFIER KIT (SP-2A)

Available in two outstanding versions! SP-2A (stereo) and SP-1A (monophonic). SP-1A convertible to stereo with conversion kit C-SP-1A. Use with any basic amplifier as the control center of your entire high fidelity system. Six inputs in each channel accommodate most any program source. Switch selection of NARTB or RIAA, LP, and 78 rpm record compensation.

New **HEATHKIT** Tape Recorders



PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of $3\frac{3}{4}$ or $7\frac{1}{2}$ IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

SPECIFICATIONS—Tape speed: 7.5" and 3.75" per second. **Maximum reel size:** 7". **Frequency response (record-playback):** ± 2.5 db, 30 to 12,000 cps at 7.5 IPS; ± 2.5 db, 30 to 6,500 cps at 3.75 IPS. **Harmonic distortion:** 1% or less at normal recording level; 3% or less at peak recording level. **Signal-to-noise ratio:** 50 db or better; referred to normal recording level. **Flutter and wow:** 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. **Heads (3):** erase, record, and in-line stereo playback (TR-1C, monophonic playback). **Playback equalization:** NARTB curve, within ± 2 db. **Inputs (2):** microphone and line. **Input impedance:** 1 megohm. **Model TR-1D & TR-1E outputs (2):** A and B stereo channels. **Model TR-1C output (1):** monophonic. **Output levels:** approximately 2 volts maximum. **Output impedance:** approximately 600 ohm (cathode followers). **Recording level indicator:** professional type db meter. **Bias erase frequency:** 60 kc. **Timing accuracy:** $\pm 2\%$. **Power requirements:** 105-125 volts AC, 60 cycles, 35 watts. **Dimensions:** 15 $\frac{1}{2}$ " W. x 13 $\frac{1}{4}$ " D. Total height 10 $\frac{1}{2}$ ". **Mounting:** requires minimum of 8 $\frac{1}{2}$ " below and 1 $\frac{1}{2}$ " above mounting surface. May be operated in either horizontal or vertical position.

MODEL TR-1C Monophonic Tape Deck: **\$159⁹⁵**
Monophonic Record and Playback.

\$16.00 DN., \$14.00 MO.

MODEL TR-1D Two Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tapes (stacked). **\$169⁹⁵**

\$17.00 DN., \$15.00 MO.

MODEL TR-1E Four Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tapes (stacked). **\$179⁹⁵**

\$18.00 DN., \$16.00 MO.

MODEL C-TR-1C Conversion Kit: Converts TR-1C to TR-1D (see TR-1D description above). Shpg. Wt. 2 lbs. **\$19.95**

MODEL C-TR-1D Conversion Kit: Converts TR-1D to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$14.95**

MODEL C-TR-1CQ: Converts TR-1C to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$19.95**

STEREO-MONO TAPE RECORDER KITS (TR-1A Series)

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6E5 "magic eye" tube. Two circuit boards simplify assembly.

MODEL TR-1A: Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs.

\$10.00 DN., \$9.00 MO. **\$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 50 to 12,000 cps; 3.75 IPS ± 3 db 50 to 7,000 cps. **Signal-to-noise ratio:** better than 45 db below full output of 1.25 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

MODEL TR-1AH: Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

\$15.00 DN., \$13.00 MO. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40 to 15,000 cps; 3.75 IPS ± 3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 45 db below full output of 1 volt/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

MODEL TR-1AQ: Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

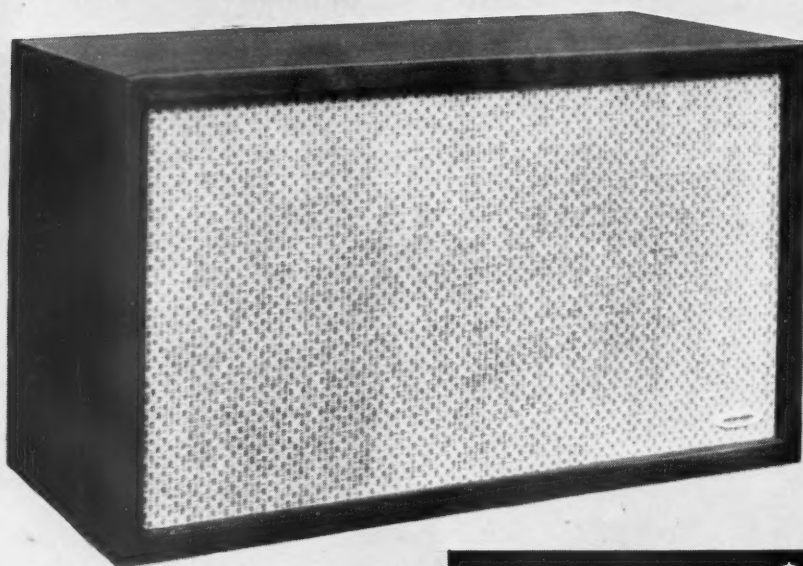
\$15.00 DN., \$13.00 MO. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40 to 15,000 cps; 3.75 IPS ± 3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 40 db below full output of .75 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase:** 60 kc (push-pull oscillator).

HEATH COMPANY / Benton Harbor, Michigan

HD a subsidiary of Daystrom, Inc.

NEW



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preamsembled and prefinished cabinets

HEATHKIT AS-2U (unfinished) **\$69⁹⁵**
 \$7.00 DN., \$7.00 MO.
 HEATHKIT AS-2M (mahogany) **\$79.95**
 HEATHKIT AS-2B (birch) **\$79.95**
 \$8.00 DN., \$8.00 MO.

New "Acoustic Suspension" Speaker System

*NOW—FOR THE FIRST TIME IN KIT FORM
 ... EXCLUSIVELY FROM HEATH*

"Best we've ever heard" . . . "cleanest bass response I have ever heard" . . . "achieves the seemingly impossible" . . . "an outstanding speaker because of its small size, not in spite of it" . . . such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low frequency response, establishing the new standards; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markedly low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

SPECIFICATIONS—Frequency response (at 10 watts input*): ± 5 db, 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. **Harmonic distortion:** below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. **Impedance:** 8 ohms. **Suggested damping factor:** high (5:1 or greater). **Efficiency:** about 2%. **Distribution angle:** 90° in horizontal plane. **Dimensions:** 24" W. x 13½" H. x 11½" D.

*Power input level required for average listening level will not exceed 10 watts.

NEW

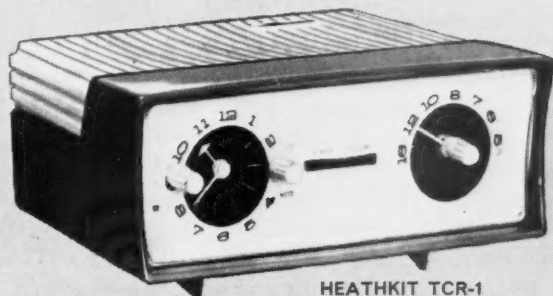
HEATHKIT US-3
\$19⁹⁵



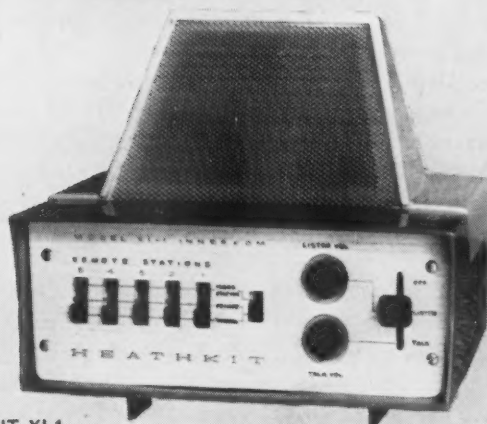
NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet) and a 3" PM "tweeter" (1.47 oz. magnet); crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.

More New Hobby Kits from



HEATHKIT TCR-1
\$45⁹⁵



HEATHKIT XI-1
\$27⁹⁵ (master)
HEATHKIT XIR-1 **\$6.95**
Shpg. Wt. 4 lbs. (remote)

"YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry... then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time, automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six penlight-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary penlight cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 93-3 (2 lbs.) **\$4.95**

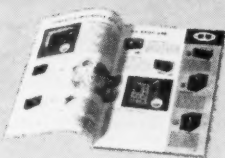
TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight ordinary, inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

AC POWER SUPPLY (XP-1)


A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) **\$9.95**



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

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Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE

THE BASIC REPERTOIRE

(Continued from page 18)

DVOŘÁK—SYMPHONY NO. 5 ("FROM THE NEW WORLD") (FEBRUARY, 1959)

Toscanini and Reiner triumph over three formidable new contenders

Karajan, Szell and Walter have each entered into competition recently with fine new versions of this well-loved score. Despite their many excellences, however, the monophonic version by Toscanini (RCA LM 1778) remains supreme in its forcefulness and directness, with the stereo edition by Reiner (RCA LM/LSC 2214) now even more impressive than a year ago as a combination of power and passion, heroism and tenderness.

BEETHOVEN—SYMPHONY NO. 3 ("EROICA") (MARCH, 1959)

Klemperer (mono) and Szell (stereo), as before

Stereo editions by Keilberth (Telefunken TCS 18003) and Scherchen (Westminster WST 14045) and a monophonic one by Kleiber (Richmond 19051) have been added to the catalogs since last March. Keilberth's is undistinguished. Scherchen's is highly individualistic, with a brisk, almost jaunty tempo in the first movement that robs the music of a good deal of its power. Kleiber's is a sturdy, well-disciplined, light-sounding reading that at \$1.98 is a real buy. But nobody has yet come along to challenge the nobility, grandeur, dignity and exaltation of the Klemperer performance. Of the stereo versions, the Szell remains outstanding for its exhilarating tension and excitement.

BACH—CHACONNE IN D MINOR FOR SOLO VIOLIN (APRIL, 1959)

Heifetz is still the choice

In the recently-released Odéon set (ODX-125/6/7) of the complete Sonatas and Partitas for unaccompanied violin Szeryng plays the Chaconne in a more serene, relaxed manner, but Heifetz remains the more remarkable performance. Of the transcriptions of the music for various other instrumental combinations, Segovia's for guitar (Decca DL-9751) remains pre-eminent.

SCHUBERT—SYMPHONY NO. 8 ("UNFINISHED") (MAY, 1959)

Fricsay, as before

Strangely, there have been no new editions of the "Unfinished" since last May. This means that there are still only three stereo recordings of this cornerstone of the repertoire, and none of the three has any special distinction. In monophony the choice remains Fricsay's warm and sensitive reading for Decca (DL-9975).

BEETHOVEN—PIANO CONCERTO NO. 5 ("EMPEROR") (JUNE, 1959)

Rubinstein still rules the roost

Only a Gilels performance from Russia (Monitor 2033, mono only) is new to the lists since we last examined the "Emperor" situation. Gilels turns in a solidly dramatic performance but Rubinstein's (RCA Victor LM/LSC 2124, stereo and mono) is classier still, with a superb sense of assurance and control. Columbia's recording by Istomin (ML 5318) continues to be a solid mono alternative.

MOZART—SYMPHONY NO. 40 (JULY, 1959)

Another vote for Klemperer

Despite RCA Victor's recent release of an elegant Karajan-conducted performance by the Vienna Philharmonic (LD/

LDS 2347), the probing intensity and virile passion of Klemperer's performance for Angel (35407, stereo and mono) continues to reign supreme.

SIBELIUS—SYMPHONY NO. 2 (AUGUST, 1959)

Ormandy and Monteux in a photo-finish

As noted in my introductory remarks, the new Monteux recording (RCA Victor LM/LSC 2342, stereo and mono) now vies for leadership with Columbia's version by Ormandy (MS 6024 stereo, ML 5207 mono). Monteux gives us a broader, more noble reading, Ormandy a more heroic one. You pays your money and takes your choice.

TCHAIKOVSKY—SYMPHONY NO. 4 (SEPTEMBER, 1959)

No one yet says it like Koussevitzky

No new releases of this symphony have come along in the past several months. Koussevitzky's RCA Victor performance (LM 1008, mono only) remains unmatched for its eloquence and conviction, with an engrossingly idiosyncratic reading from Bernstein (Columbia MS 6035 stereo, ML 5332 mono) and a solid and dependable one from Hollreiser (Vox 511,190, stereo only). One of these days RCA Victor will release a performance by the Boston Symphony Orchestra conducted by Monteux, but unless the recorded performance is radically different from the concert presentations which preceded it, the Koussevitzky reading will continue to be the preferred one.

My apologies to Columbia, incidentally, for intimating that the performance by Ormandy (ML 5074) has been around for a long time. Actually, it was released no longer ago than 1956.

BERLIOZ—SYMPHONIE FANTASTIQUE (OCTOBER, 1959)

Wallenstein takes over

Audio Fidelity's stereo version of this score by Alfred Wallenstein and the Virtuoso Symphony Orchestra of London (FCS 50003) is so good in so many ways that it now must be preferred to the flawed Munch recording for RCA Victor (LM/LSC 1900, stereo and mono). So now it has become all the more imperative for RCA to re-record the "Fantastique" with Munch, this time capturing his uniquely frenzied and rapturous performance in sound that will do it justice.

BRAHMS—SYMPHONY NO. 3 (NOVEMBER, 1959)

Klemperer again

Easy, spontaneous flow; stunning power and self-assertion; calm repose—all these words I used last month in describing Klemperer's recording of Brahms' *Third Symphony* for Angel (35545, stereo and mono). It will be a long time before they can be applied with equal conviction to another recording of the score.

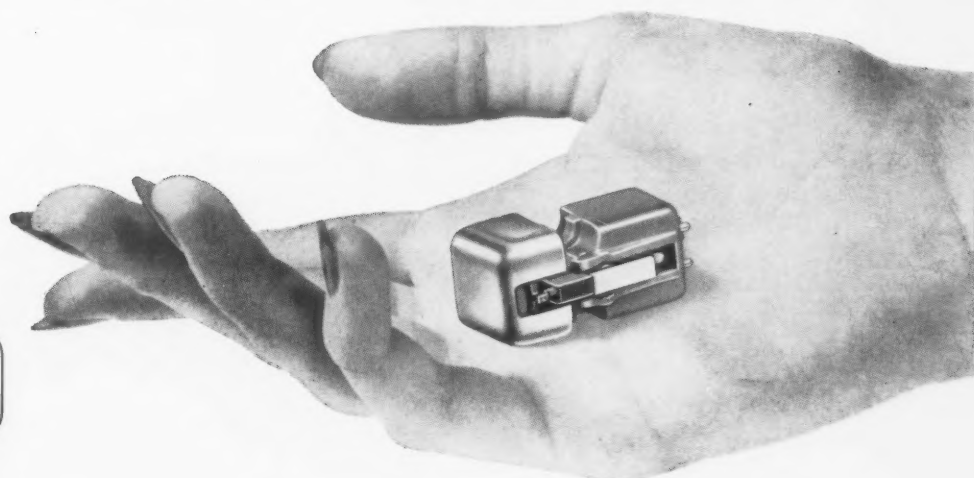
And so we enter upon another year of discovering and re-discovering the best recordings of the basic repertoire. We'll begin 1960 next month with the Tchaikovsky *Violin Concerto*.

—Martin Bookspan

Martin Bookspan was chosen for the record review staff of HiFi REVIEW with definite malice aforethought. He happens to be Director of Recorded Music for New York's celebrated "good music" radio station WQXR, and as such has access to its vast record library—which includes just about every major recording released in this country for the past 20 years.

HiFi REVIEW

General Electric's all-new VR-22 Stereo Cartridge try it in your own home



money-back guarantee!

We believe that once you hear General Electric's all-new VR-22 in the privacy of your own home, on your own equipment, you'll want to have this superb stereo cartridge for your very own.

We're so sure of it, in fact, that we are making you an offer virtually without precedent in the Hi-Fi field: Try the VR-22 at home for 10 days. If you don't agree that this is *the* stereo cartridge for you, bring it back and the full purchase price will be cheerfully refunded. You have nothing to lose and a whole new world of enjoyment to gain! See your participating General Electric Hi-Fi dealer.

The VR-22 is outstanding in all four critical areas of stereo cartridge performance: *Channel separation—Response—Freedom from hum—Compliance.*

VR-22-5 with .5 mil diamond stylus for professional quality tone arms, **\$27.95***. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, **\$24.95***. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, **\$29.95***. General Electric Co., Audio Components Products Section, Auburn, N. Y.

*Manufacturer's suggested resale prices.

Acclaimed
by the
experts!



Oliver P. Ferrell
Editor
Hi-Fi Review
as quoted
in issue
of Aug. 1959

"... the VR-227 is a top performer. The frequency response is as flat as any cartridge tested to date. Channel-to-channel separation in the vital area between 700 cycles and 8000 cycles was equal to the very best stereo cartridges now offered the public."



Wm. A. Stocklin
Editor
Electronics World
as quoted
in issue
of Sept. 1959

"... listening tests did not show up any flaws. Frequency response from 30 to 15,000 cps (limits of our test) was within 2.25 db of flat. Provides about the best channel separation available of any checked with the exception of [cartridge selling for \$65.00] in the frequency range from about 5000 to 9000 cps."



C. G. McProud
Editor
Audio
as quoted
in issue
of Sept. 1959

"... is even better than its predecessor with respect to output, channel separation and extended frequency response and the two channels balance within ± 2 db to 15,000 cycles. The shielding has been improved and the grounding of the shield and the method of shorting the two 'ground' terminals are well thought out."

GENERAL  ELECTRIC

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as original equipment
by leading manufacturers



STERIEO single-element STEREO cartridge

Take a tip from the audio engineers who design packaged stereo sets. For your stereo work or stereo fun—replacement or conversion—specify the STERIEO ceramic cartridge.

You'll like its high quality, already recognized by several leading manufacturers . . . balanced channel outputs, high channel separation, full frequency response.

Ask for STERIEO at your electronic or audio parts store. Replacement unit as low as \$6.95 list, and conversion kit as low as \$8.95 list (dual stylus—sapphire/sapphire).

For where-to-buy information
write to:



ELECTRONICS DISTRIBUTOR DIVISION
ERIE RESISTOR CORPORATION
Erie, Pennsylvania

Musical Oddities

Collected by Nicolas Slonimsky

It is now taken for granted that every performer worth his salt must be able to play from memory, but when Paganini performed without the music, the newspapers hailed this as a phenomenal revelation of wonderful gifts. The London Times reported in 1831: "Singular and complicated as the compositions are, he sometimes plays from memory, and it is curious to observe, with what masterly precision he gives the cue to the orchestra. The official conductor at the pianoforte seems to sit staring in pure wonder; and the people that crowd behind the musician at either side of the stage, turn around to one another with lifted hands and smiles of astonishment."

* * * * *

After the American première of *Salome* at the Metropolitan Opera early in 1907, the chorus of outraged music lovers and moralists was joined by a professional physician, who wrote to *The New York Times*: "*Salome* is a detailed and explicit exposition of the most horrible, disgusting, revolting and unmentionable features of degeneracy that I have ever heard, read of, or imagined. Are we willing to have our women, our sons and daughters, witness this spectacle?"

* * * * *



Caruso once acted in a silent movie, called *My Cousin Caruso*, produced in 1918 by Famous Players in Hollywood. The story was about a poor singer who claimed that he was a cousin of Caruso to impress his girl friend. Then he met the real Caruso, and the two became friendly. The poor artist got the girl, of course. Caruso played both the pretender and himself.

* * * * *

Tannhäuser is commonly regarded as a mythical figure, like Lohengrin and other Wagnerian heroes. But he undoubtedly existed in the flesh, even though he never in actual life consorted with Venus. He was a traveling minstrel of the 13th century, and served at various European courts. His lyrical poems have been published, but there is no trace of his melodies if he ever composed any.

* * * * *

For many years after Mozart's death, mystery veiled the identity of the "stranger in black" who commissioned the Requiem. The ghostly gentleman was the majordomo of Count Franz von Walsegg, a dilettante musician, who had lost his wife and wanted to honor her memory with a Requiem. When, some months after Mozart's death, he obtained the score, he copied it by hand, and signed: "Komponiert von dem Grafen Walsegg." He conducted it as his own work at his estate in Vienna, in December, 1793.

* * * * *

Upton Sinclair, the famous novelist, studied music in his youth, and was a student of MacDowell at Columbia University. He recalls an amusing linguistic anecdote. On MacDowell's birthday, the class gave him a present, with a card bearing the first line from the part sung by Flosshilde, one of the nymphs of the Rhine, in the first act of *Das Rheingold*: "O singe fort . . ." This of course means "O sing forth," but MacDowell read it in French, in which language it means "O powerful monkey!"

HIFI REVIEW

new General Electric stereo amplifier

Power: 56 watts (28 watts per channel) music power. More than enough to drive even low efficiency speakers. Response flat (± 0.5 db) from 20 to 20,000 cycles, with less than 1% distortion. Channel separation 40 db.

Soundly engineered: Power tubes at the extreme back for more ventilation, cooler operation. Scratch and rumble filters. Advanced circuitry for easy servicing, stable performance. Speaker phasing switch at rear.



Inputs and outputs: Controlled quickly and functionally with two multi-purpose controls. For stereo and monaural cartridges (magnetic and ceramic), tape heads, tape machines and tuners. Gives you flexible command of inputs and complete selection of speaker combinations.

Sensitive music controls: Loudness: combined with power on-off. Contour: for automatic bass boost at low volume. Balance: continuously variable to 'off' on either channel. Bass and treble: dual concentric type adjusts channels together or separately for non-matching speakers.

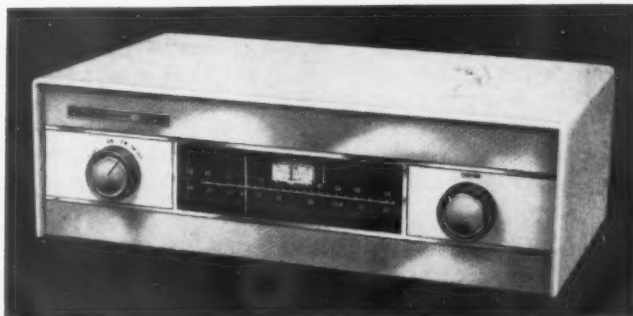
*56 watts of power, soundly engineered, a versatile beauty.
From front to back, a remarkable achievement at \$189.95**

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Caruso at the Monkey Cage

or

**Life and Times
in Victorian New York City**

L. O. SYMKINS / anecdote

ONE of the most fantastic episodes in the life of any artist was the indictment of Enrico Caruso for allegedly molesting a woman in the Monkey House of New York City's Central Park Zoo. The nature of the accusation is a remarkable commentary on the mores of the time, for the "molestation" consisted of nothing more than the contact of the back of Caruso's hand with the woman's right shoulder! Seeing that the offense took place in mid-November, and that the parties were dressed in winter clothes, the whole thing becomes all the more preposterous. Yet Caruso's American career was threatened, and he was held in public contempt as being "immoral," was convicted and had to pay a fine to stay out of prison.

A sidelight to the affair was a bigoted attack by the public prosecutor on all Italians. It is difficult to imagine a public official describing Italian immigrants as "scum of Naples," but this happened fifty years ago in a court of law, and apparently failed to upset anyone, except some representatives of the "scum" itself.

The plaintiff in this ridiculous case was one Hannah Graham. The date of the offense was November 16, 1906, and the time—4:50 p.m. The place was in front of the cage of a chimpanzee named Knocko, in the Monkey House at the New York Central Park Zoo. Mrs. Graham testified, "I felt something

HiFi REVIEW

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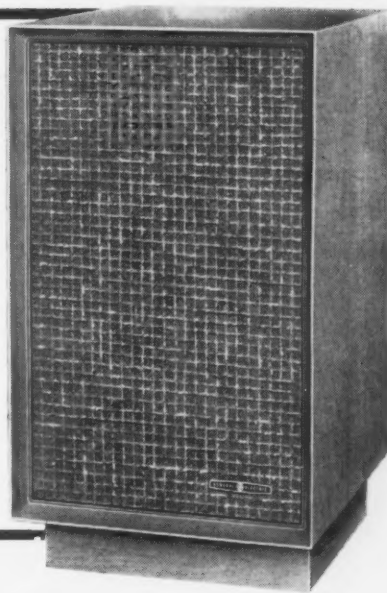
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Model G-506
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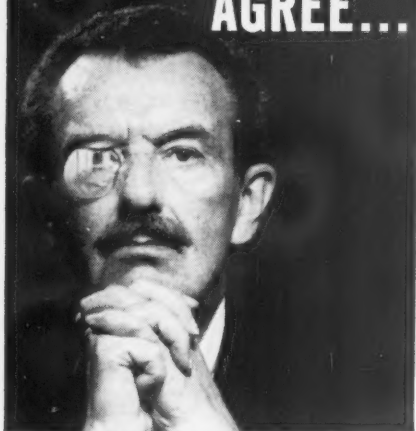
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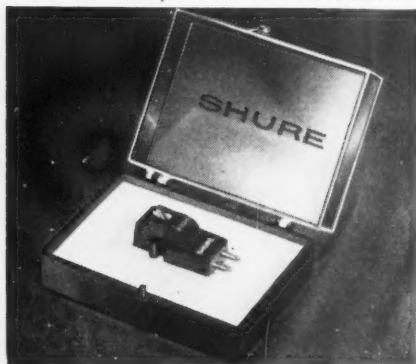
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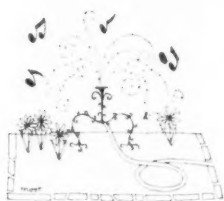
*Literature: Shure Brothers, Inc.
222 Hartrey Ave., Evanston, Ill.*



heavy resting against my right shoulder. It was this man's elbow. I walked away from him. Then I felt the knuckles of a hand rub against me. It was the same foreign-looking man standing close to me. I screamed."

The woman's scream attracted a policeman who took Caruso to the station house. "I am Enrico Caruso," shouted the singer in just about the only English he could command, and presented his calling card to the sergeant at the desk. "I don't care who you are," the other shouted back to the uncomprehending tenor, and ordered Caruso to be searched. According to the police account, Caruso wept hysterically, clasped his hands in the gesture of a prayer, tore his hair, and beat his chest. When the Graham woman appeared at the station, he went on his knees before her, imploring her, in Italian, not to press her complaint. Finally, Caruso was permitted to telephone the manager of the Metropolitan Opera House. Heinrich Conried, who arrived promptly and put up \$500 bail. Conried then took Caruso into an electric automobile and drove off.

The scandal hit the newspaper headlines and was quickly dubbed "The Monkey House Case." There were editorials bristling with indignation of the peril to American womanhood. Caruso's friends struck back. His personal manager declared that it was preposterous to imply that Caruso would seek female companionship in the zoo when he could have had the most beautiful women in



New York for the asking. This only aroused further outbursts in the press and the headlines became even more strident.

Caruso decided to go on trial before a judge rather than a jury because of the inflamed public sentiment against him. The courtroom was jammed with Italians shouting "Viva Caruso!" when the singer appeared wearing a silk top hat, a long overcoat and a pair of white gloves. He chewed gum incessantly and kept twirling his black moustache. An interpreter was provided to aid Caruso who spoke very little English, and understood even less. In reply to the usual questions, Caruso declared

that he was 33 years old, was married, had children and that his wife was residing in Florence. The revelation of Caruso's marriage caused a newspaper columnist to remark that Caruso need not fear American justice so much as the wrath of his Italian spouse.*

Through his Italian interpreter, Caruso gave the following account of the Monkey House episode. "I was interested in the monkeys, not in women. I became aware of a woman of about forty years of age ogling me. I moved away to look at a chimpanzee named Knocko. The woman followed me. I wore a long overcoat with a slit on the side, so that my hand could reach my trouser pockets without unbuttoning the coat. I held a cane thrown up over my shoulder. In such a position it would have been impossible for me to touch the woman. I was taken completely by surprise when a policeman appeared. I could not understand what he was saying, and he could not understand me. I was taken to the police station and placed in a dark cell. After I was released, I found that my black pearl scarf pin was missing."

Curiously, Mrs. Graham failed to show up in court. In fact, she was not located until after the trial when she explained that her real name was Stanhope, not Graham. She had decided to stay away from the case for fear her husband, a baseball player, might kill Caruso should he learn that the woman who gave her name as Mrs. Graham was really his wife. (What the husband's sentiments were when his wife's identity was finally disclosed is not known.)

The defense moved for dismissal of charges on the grounds that the plaintiff was not present in court, but the judge ruled that police evidence was sufficient to prosecute the case. The defense parried that arrests of prominent men on charges of immorality were a common blackmail practice of unscrupulous policemen. The Deputy Police Commissioner, Mathot, then rose in defense of the police. It was true, he conceded, that prominent men—lawyers, politicians, artists, writers, and even a bishop had been held for alleged moral offenses in the Central Park Zoo, but he declared that not one instance of police corruption had been discovered in connection with such cases.

Then the Commissioner, acting in the role of attorney for the police as well as chief prosecutor, called in a new wit-

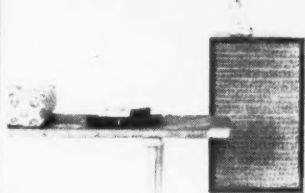
*As a matter of fact, Caruso was not legally married to his Italian consort.



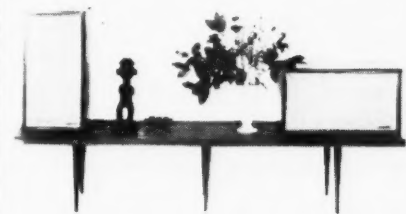
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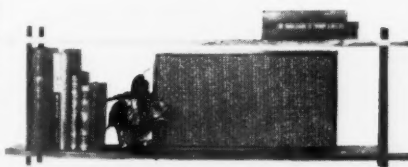
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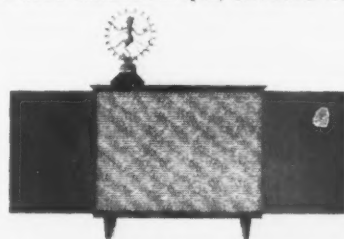
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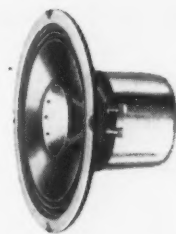


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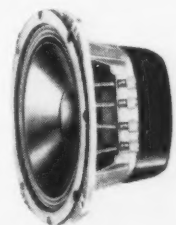


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ness, a young woman in a white shirt-waist, wearing a white veil. "Do you know this lady?" he asked. Caruso twirled his moustache ferociously, but remained silent. "Is it not true," pursued Mr. Mathot, "that during the performance of the second act of the opera *Parsifal* at the Metropolitan Opera House on February 4, 1904, standing in the back of the orchestra seats, you made the same vulgar gesture towards her as you did to the woman in the Monkey House?"

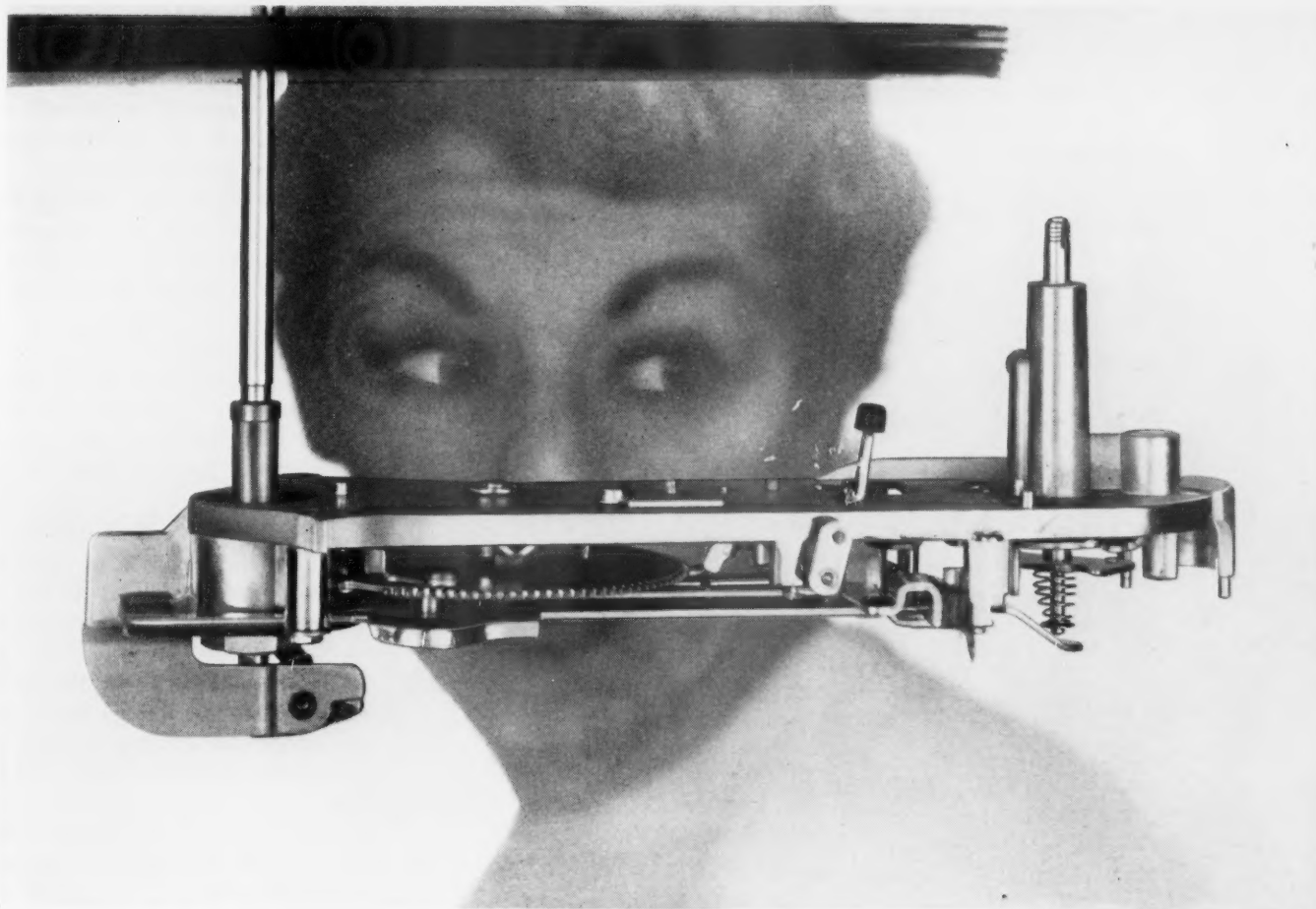
The defense attorney objected; the case on trial concerned solely the Monkey House incident, not another alleged offense during the *Parsifal* performance. The objection was sustained by the court.

Disregarding the directive of the judge barring irrelevant evidence, Mathot called another witness, a woman in brown attire with a heavy veil concealing her face. "Is it not true," he thundered, pointing his index finger at Caruso, "that this young woman with whom you attended a Christmas party on Fifth Avenue offered you a ride in her automobile, that you accepted it, that during the ride you attempted to take liberties with her, and that she had to stop her vehicle and summon a mounted policeman for her protection?" The prosecutor went on without waiting for a reply. "This man Caruso is prompted by the devil. Our mothers, our sisters, our daughters are not safe in the streets as long as the scum from the shores of Naples can carry on their unspeakable practices in New York!"

Here the Italians in the courtroom booed vociferously. Provoked by this outburst, Mathot addressed them directly. "You curs!" he shouted. "You moral perverts!"

"You are another!" cried an English-speaking Italian.

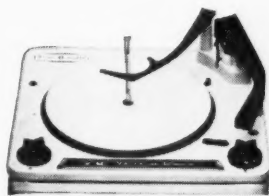
When some semblance of decorum was re-established, the defense took over. A witness who was present in the Monkey House was produced. He was a German butcher named Danzinger. A translator was provided for him, and Danzinger then declared: "I volunteered to testify for Caruso in the same spirit I volunteered to make Mr. Theodore Roosevelt President of the United States!" "Is that so?" observed the prosecutor. "We have all been looking for the man who made Mr. Roosevelt President!" Mr. Danzinger explained that he was a member of a German-American committee to promote Theodore Roosevelt's nomination for Vice-



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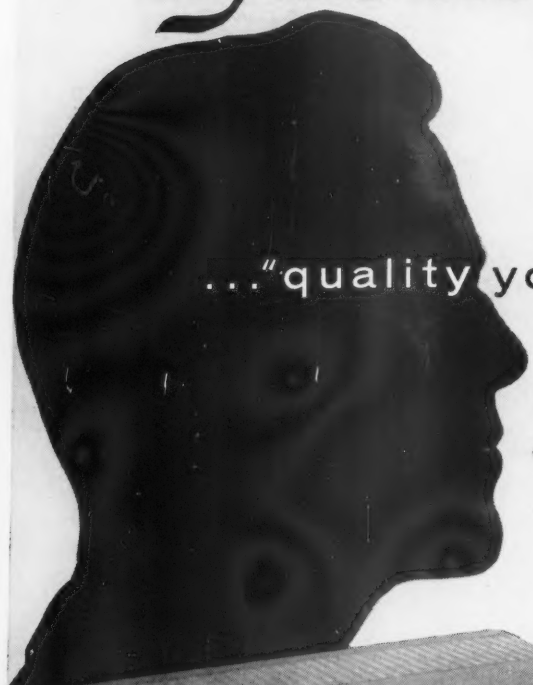
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President on the McKinley ticket.

Danzinger was put under oath and testified that he had had his eyes on Caruso throughout the latter's visit to the Monkey House, and that at no time had Caruso come near any woman.

The court adjourned pending the judge's decision, and when it reconvened, the judge found Caruso guilty and fined him \$10.00—the maximum charge for disorderly conduct.

The guilty verdict was a blow to Caruso. He cabled to his father in Naples: "I swear by your white hair that I am innocent." The European press, overwhelmingly on Caruso's side, flayed American hypocrisy.

To pay the \$10 was to admit his guilt, and Caruso refused to consider such action. But when the judge threatened a jail sentence, Heinrich Conried paid the fine in Caruso's behalf.

As a result of the publicity, the chimp Knocko became a celebrated figure, and the Monkey House was crowded by curiosity seekers. Among interested visitors was the French composer, Camille Saint-Saëns, who was touring America at the time. The excitement proved too much for poor Knocko. Trying to please the crowd, he swung on his trapeze so violently that he bashed himself against the wall, and had to be removed to the animal hospital where he expired.

Caruso's health, said his doctors, was greatly affected by the experience, and claimed he had strained his vocal cords shouting in court.

There were ugly rumors that hostile demonstrations were expected at Caruso's next appearance, as Rodolfo in *La Bohème* on November 28, 1906. There were others that claimed that the management of the Metropolitan Opera House had distributed hundreds of free tickets to local Italians to secure a friendly audience. Despite this, there were no disturbances though fifty policemen were assigned to the Metropolitan Opera on the night of Caruso's appearance. The house was sold out long before the performance, and ticket speculators charged up to \$20.00 for a single orchestra seat. Wherever Caruso sang he conquered.

The Monkey House Case became a matter of musty police record, and the excitement generated by it has died. But, at a half century's distance, it assumes a peculiar fascination and humor, illustrating the great changes that have taken place in the once Puritanical American code of morality.

—L. O. Symkins
HiFi REVIEW

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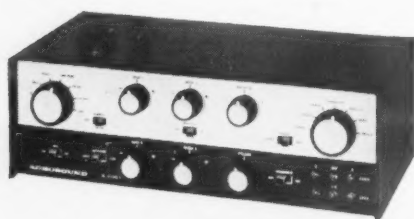


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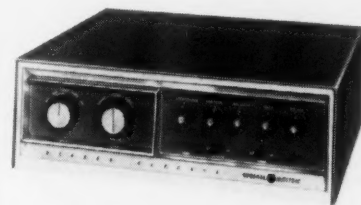


features a sort of "elevator" to raise and lower the stylus to the record with gently controlled action. A convenient large knob at the arm pivot is used to screw the arm up and down. The cartridge itself responds to frequencies from 20 to 20,000 cycles within ± 2 db and a channel separation from 20 to 25 db. Price: \$59.50. (Ercona Corp., 16 West 46th Street, New York 36, N. Y.)

• **Fisher's** newest two-channel stereo power amplifier, the SA-100, sports a center channel output jack for connecting a third amplifier and speaker system. This makes the SA-100 readily adaptable to very large rooms where the center channel might eliminate dead areas in the sound distribution pattern. With an output power of 25

watts per channel, the SA-100 easily fills large rooms. Harmonic distortion is kept to 0.8%, IM distortion to 0.1% (European Standards) at full output. Hum and noise are reduced to more than 90 db below rated output, making them wholly inaudible. This low hum is attained by separate d.c. balance controls for each channel, designed to cancel residual ripple voltages. In addition, each channel also has phase-inverter balance to assure proper operation of the push-pull output stages. Three external test points allow plate current measurements and bias settings. Frequency response is within 0.25 db from 20-20,000 cycles. Dimensions 6 3/4 x 12 9/16 x 7 1/8 inches. Price: \$119.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City, 1, N.Y.)

• **General Electric** has gone over to separate-treble and bass controls for each channel in their latest stereo amplifiers. The dual concentric bass and treble controls



allow adjustment for room acoustics and for non-matching speakers. A friction clutch permits the controls to be ganged for both channels.

Two essentially similar models are available. The G-7700 has a rated output of 28 watts per channel while the G-7600 offers 20 watts per channel. The G-7700 also has such additional features as a speaker-phasing switch and a scratch filter. The loudness contour on both models is continuously variable. Overall frequency response is 20-20,000 cycles ± 0.5 db; channel separation is 40 db minimum. Inputs accept either magnetic or ceramic cartridges and the available output impedances are 4, 8 and 16 ohms. There is a choice of white, beige or brown vinyl covering on the steel case. Price: \$189.95 (G-7700); \$139.95 (G-7600). (General Electric Co., Radio Receiver Division, 1285 Boston Ave., Bridgeport, Conn.)



A recording challenge!

the magnetic tape engineered to help you meet it best is

This is it . . . with the wild trumpet ride, or the fragile guitar idea, or the frenzied ensemble wail, or the piano gone introspective, or the knock-down-drag-out jam. This is it. This is JAZZ.

Come on in and be a quiet friend. See it, feel it, talk it . . . and take it home on tape. It won't be easy. There are sudden switches from muted lows to screaming highs. There are level bounces from solo to ensemble. There is background sound that belongs.

Your skill and equipment will be taxed,

but "SCOTCH" BRAND Magnetic Tapes *perceive* sessions like this. Available on acetate or polyester backings, they protect you from dropouts and response variations.

"SCOTCH" BRAND Magnetic Tapes, pioneered by 3M Research, offer: 1) precision oxide dispersion for flawless fidelity; 2) controlled uniformity for perfect response on every inch of every reel; plus 3) dry silicone lubrication to reduce recorder head wear.

AND THE SOUND LIVES!



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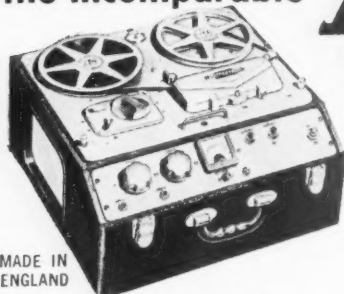


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Standard half-track monophonic recording and playback. Both $3\frac{3}{4}$ - $7\frac{1}{2}$ or $7\frac{1}{2}$ -15 ips in portable or console installation form.

From \$399.50 net.

Ferrograph STEREO tape recorder

Traditionally, fine English craftsmanship attains near-perfection. In upholding this tradition, the Ferrograph has become world renowned as a recorder of superb professional broadcast quality. Now available in both Stereo and Monophonic models, the new Ferrograph will more than satisfy your most exacting recording requirements.

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Full Stereo and Monophonic recording facilities. Model 808/2 for conventional stereo tracks; 808/4 for new quarter track, $3\frac{3}{4}$ - $7\frac{1}{2}$ ips. Portable Only. Low-level outputs.

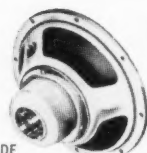
Connoisseur PROFESSIONAL TURNTABLE



NEW
MODEL B

MADE IN
ENGLAND

Created by skilled hands of English craftsmen working to tolerances of .0001", the Connoisseur turntable is carefully constructed to assure you of remarkable silence. The hysteresis synchronous motor-driven turntable is non-magnetic and equipped with an illuminated strobe disc to insure speed perfection. Wow is less than .15% and Rumble is 50db down (7cm/sec. at 500cps). Mounting size: $15\frac{1}{4}$ "x $13\frac{1}{2}$ ". \$119.50 net. New automatic-control arm with stereo diamond pickup for Connoisseur. \$59.50 net.



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Mark III

"Big" speakers don't have to have big price tags. Not with the famous R & A!

Here are speakers that bring true high fidelity and luxury listening—yet at a price unbelievably lower than expected for such excellent performance. Your stereo speaker investment can be minimized without sacrificing quality if you add an R & A to your present speaker system. Coaxial construction in 8", 10" and 12" models. Alcomax III Anisotropic Magnetic systems of 12,000 Gauss Flux density. As low as \$13.95 net.



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MADE IN ENGLAND

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\$89.50 net.



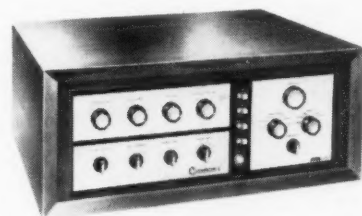
Reslo STUDIO MICROPHONES

England's most honored line of microphones to assure the highest broadcasting quality standards.

Of rugged, compact design, each features a dural ribbon cartridge weighing 1.2 mg (1/960 oz.) and triple screen protected. Impedances available for professional or home recording equipment. Three models: Symphonic, Celeste (with switch) or Avon supercardioid. From \$59.50 net.

• **Harman-Kardon**, who owe much of their reputation to the success of their popular economy-priced equipment, have now launched a de-luxe line consisting of a stereo-power amplifier, the "Citation II," and a stereo-preamp control center, known as the "Citation I." A special design group, headed by veteran audio engineer Stewart Hegeman, brought many novel ideas to bear on these models. The "Citation II" power amplifier features 60 watts per channel (120 watts mono), a frequency response from 18 to 40,000 cycles, with less than 0.5 percent distortion. Video circuitry, including six 12BY7A tubes, has been adapted to audio purposes to assure extra wide-band performance. Multiple feedback loops were used to minimize distortion in each stage individually, without sacrificing stability. Special power-supply circuits of unusual stability enable the amplifier to reach as low as 2 cycles. The output transformer was especially designed to take advantage of the broad-band circuitry.

The Citation I preamp features step-type tone controls that are taken out of the channel entirely in the "flat" position to eliminate phase shift. Each stage of



amplification is surrounded by its own feedback loop to minimize distortion to the point of not being measurable. D.C. on filaments reduces hum, and low-noise resistors in critical places lessen thermal agitation. A continuously variable-blend control permits adjustment of the degree of stereo separation to eliminate any possible "hole-in-the-middle effect" for any given recording or playback acoustics.

The Citation preamp and power amp are available either as kits (with special construction aids for easy assembly) or in ready wired form. Price: Citation I \$139.95 (kit), \$239.95 (ready-wired); Citation II \$159.95 (kit), \$219.95 (ready-wired). (Harman-Kardon, Inc., Westbury, New York).

• **Heath** has a license from Acoustic Research, Inc. to produce kits for acoustic suspension speaker systems to which AR, Inc. holds the original patents. The first Heathkit produced under this agreement is the new AS-2, which employs the same speakers, the same cabinet design and the same performance specification as the

at selected Hi-Fi Dealers

Specific literature on request

ERCONA CORPORATION

(Electronic Division)

Dept. 56, 16 West 46th Street, New York 36, New York

press
comment on the

AR-3

The American **RECORD
GUIDE**

(Larry Zide)

"Given a good stereo source, a pair of AR-3's comes as close to musical realism in the home, I believe, as the present state of the art permits . . . In sum, until someone comes out with something better that doesn't take up the entire house, the AR-3 is for me the reference standard."

high fidelity (TITH report)

"A major problem of tweeter design has been the beaming effect of very high frequencies . . . The "fried egg" [nickname for the AR-3 tweeters] appears to be a major step forward in the smooth dispersion of sound at extreme high frequencies."

HI-FI
SYSTEMS

"In terms of bass response, these two speakers [the acoustic suspension AR-1 and AR-2] represent a phenomenal improvement in the state of the art.

"The complete AR-3 speaker system, in addition to containing a superb acoustic suspension woofer, which has enjoyed wide acceptance by professionals as well as audiophiles, constitutes, in our opinion, a mid and high frequency system which is in every way complementary to the bass quality. The new AR-3 rivals in overall quality the very best woofers and combinations."

The AR-3 is priced from \$203 to \$231, depending on cabinet finish (\$216 in mahogany or birch). Literature is available for the asking.

ACOUSTIC RESEARCH, INC.

24 Thorndike St., Cambridge 41, Mass.

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as combination manual turntable, **THE** automatic turntable and automatic record changer, **DUAL** truly capable of authentic high fidelity stereo and **1006** mono reproduction **IS IN A CLASS BY ITSELF**

You need not take our word for it. The United Audio Dual-1006 has been thoroughly tested by many consumer and technical publications within the high fidelity industry as well as by noted consumer testing organizations. Without exception, it has been acclaimed for its flawless workmanship and its many exclusive and significant features as both a professional turntable and deluxe record changer. Its ability to track a stereo record with the most sensitive of turntable cartridges at the minimum recommended stylus force ensures maximum life of *all* records. Where permission has been granted, we have reprinted these detailed evaluations and will be glad to send you copies on request. Or, if you can, we suggest you visit your *authorized* United Audio dealer and submit the Dual-1006 Turntable/Changer to your own critical test.

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PRODUCTS OF DISTINCTION
202-4 East 19th St., N.Y. 3, N.Y.

well-known Acoustic Research AR-2.

The heavily air-cushioned 10-inch woofer is paired with two cone tweeters to provide frequency response from 42 to 14,000 cycles ± 5 db at 10 watts input. Harmonic distortion at that level is less than 2 percent above 60 cycles.

The tightly constructed cabinet is completely assembled and prefinished in mahogany or birch. All the kit-builder has to do is mount the speakers and assemble the crossover network. Dimensions: 24 x 13½ x 11½ inches. Price: \$79.95. (Also available unfinished for \$69.95.) (Heath Company, Benton Harbor, Michigan)

• **Lafayette Radio** simplifies the job of tuning stereo broadcasts by providing twin tuning meters on their new Model LT-77 AM-FM stereo tuner. Moreover, the two channels may be balanced right at the source thanks to separate volume controls for the AM and FM sections. On FM, the LT-77 has a frequency response of 20-20,000 cycles ± 0.5 db and a sensitivity of 1.5 microvolts for 20 db quieting. A disable switch for the a.f.c. circuit is provided, as is an output jack for a multiplex adapter. Hum level is rated at 60 db down. Diode detectors are used in conjunction with the following tube lineup: 2-6AQ8, 4-BA6, 2-AU6, 6BE6, 6AL5, 6X4. Dimensions: 11½ x 4½ x 10½ inches. Price: \$74.50 (with cage and legs). (Lafayette Radio, 165-08 Liberty Avenue, Jamaica 33, New York)

• **Madison Fielding** brings two stereo components to this fall's lineup of new equipment. One is their Series 360 integrated stereo amplifier and preamp, rated at 20 watts per channel with a frequency response from 20 to 20,000 cycles (± 0.5 db) with less than one percent harmonic distortion at full output. Separate treble



and bass controls are provided for each channel. Variable loudness compensation, a rumble filter, and a noise filter (8 kc cut-off) a phase reverse switch for "aural null" balancing as well as a third channel take-off with variable "blend" are among the other control facilities. Dimensions, 5¾ h x 14½ w x 12 d (inches).

The companion piece is the Series 380 AM/FM stereo tuner, featuring 2uv sensitivity (for 20 db quieting), frequency response from 20 to 20,000 cycles and an IF bandwidth of 355 kc between 3 db points. A ratio detector is employed in conjunction

HiFi REVIEW

"The new Citation Kits represent for me the successful culmination of years of research and experimentation to achieve the ultimate in high fidelity design."

Stewart Hegeman, Director of Engineering, Citation Kit Division, Harman-Kardon, Inc.



THESE ARE STRONG WORDS from a conservative audio engineer. But the proof is overwhelming. All that's necessary is a look at the technical specifications of the new Citation I Stereophonic Preamplifier Control Center and Citation II 120 Watt Stereophonic Power Amplifier. (We'll gladly send them to you.)

Hegeman is recognized as one of the world's great audio engineers. His original designs for the famous Brociner amplifier and preamplifier, and the Hegeman-Lowther speakers, are still regarded as classics by audio engineers and audiophiles. In his capacity as head of the kit engineering group at Harman-Kardon, he has again created new classics.

Easily Assembled— Professional Performance

THERE ARE MANY exciting new concepts built into the Citation Kits. The engineering is so wonderfully precise that the instrument constructed by the kit builder will duplicate the precision of the finest factory-assembled products. Here are some of the remarkable new assembly features that distinguish the Citation Kits:

Military Type Construction: For ease of assembly and durability, rigid phenolic boards are used. **Special Cable Harness:** Unique harness template enables builder to make a professional cable harness to facilitate wiring and insure accuracy. **Special Aids:** Resistors and condensers are filed individually on special component cards so that they can be quickly identified. Wire strippers are supplied free with each kit to produce clean wire junctions.

The Citation I Stereophonic Preamplifier Control Center

HERE IS THE FIRST brilliant expression of the advanced design concepts which

sparked the new Citation Kit Line: the incomparable Citation I, Stereophonic Preamplifier Control Center.

The Citation I consists essentially of a group of circuit blocks termed active and passive networks. Active networks incorporate the vacuum tubes and furnish amplification; passive networks consist of resistors and condensers and provide precise equalization. The active networks are treated as one- or two-stage amplification units, flat over an extremely wide frequency range, and each one of these networks is surrounded by a feedback loop. This results in levels of distortion so low as to prove unmeasurable. The passive networks are constructed of precision components and are designed for minimum phase shift.

PROFESSIONAL STEP-TYPE tone controls are used on the new Citation I. They overcome the limitations of continuously variable potentiometers; each position on a step control can be engineered to perform a specific function which is absolutely repeatable when necessary. The flat position of the controls by-passes all tone control circuitry, thereby eliminating transient distortion and phase shift.

Other features include: The new Citation Blend Control which introduces a continuously variable amount of cross-feed between the two channels to eliminate the "hole-in-the-middle" effect of many stereo records; DC heated preamplifier filaments; six silicon diode rectifiers to provide unexcelled B+ and filament regulation; separate turnover and rolloff controls to provide precise equalization.

The Citation I is available with an optional walnut hardwood enclosure which sets off its magnificent sculptured satin-gold escutcheon. The Citation I... \$139.95; Factory Wired... \$239.95; Walnut Enclosure, WW-1... \$29.95.

The Citation II 120 Watt Stereophonic Power Amplifier

HERE IS ALL the power required from a stereophonic amplifier. Two 60 Watt Channels—with a combined peak power output of 260 Watts!

The Citation II reflects a dramatic new approach to amplifier design. Audio engineers have discovered that the characteristics of an amplifier in the non-audible range strongly influence sound quality in the audible range. This can be determined in critical listening tests where the pro-

gram material for each amplifier is laboratory controlled.

Because of this vital consideration the Citation II is engineered to produce frequencies as low as 5 cycles virtually without phase shift. At the high end—the amplifier has a frequency response beyond 100,000 cycles without any evidence of ringing or instability.

AUDIO ENGINEERS have also found that the higher the degree of feedback—and the consequent lower distortion—the more apparent the improvement in sound quality and the greater the reduction in listener fatigue. In order to increase the degree of feedback in the Citation II, a "multiple loop" technique is used in contrast to conventional "single loop" techniques. This results in a 20/1 to 30/1 reduction in distortion compared with the 10/1 to 20/1 reduction in conventional amplifiers.

Other important Citation II features include: video output pentodes in all low level stages for exceptional wide frequency response and low distortion; power supply consisting of four silicon diode rectifiers, choke and heavy duty electrolytics with potted power transformer for superb regulation and long life; bias meter to adjust individually the plate current of each KT88 for balance and lowest distortion.

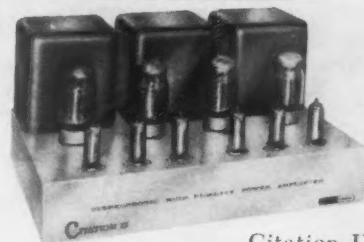
The Citation II is a handsomely styled brown and gold instrument with an optional Charcoal Brown protective cover. The Citation II... \$159.95; Factory Wired... \$219.95; Charcoal Brown Enclosure, AC-2... \$7.95.

All prices slightly higher in the West.

For a complete report on the new kits write to Harman-Kardon, Inc., Citation Kit Division, Dept. R-12, Westbury, N. Y.



Citation I



Citation II

Build the Very Best

CITATION KITS

by

harman kardon

new madison fielding series 440

it'll do everything but fly

And if you're one to be transported on wings of song, then this is truly hi-fi to fly by. All puns aside, though, Madison Fielding's new Series 440 is a triumph of stereophonic component design. A powerful AM tuner and a high sensitivity FM tuner are combined on the same chassis with a dual channel 40-watt stereo preamp-amplifier. The result? Amazing flexibility! And the knowledge that there is nothing in high fidelity reproduction that will stymie this fabulous piece of equipment.

Item: Automatic third channel stereo. A true mixing of both channels. Perfect for a three channel system or for stereo in one room and a monaural source in other rooms.

Item: Output for stereo headset. Just plug in and listen in complete privacy.

Item: Push buttons and lights. Mix from six program sources on each channel with push button selectors. Jewelled indicator lights eliminate any possible ambiguity.

Item: Aural Zero Null (AZN) Circuit. Push a button and tune for silence. When the sound disappears both channels are in perfect electronic stereo balance.

Item: Separate bass, treble and volume controls for each channel. Nulling, phasing, noise, rumble, tape monitor and loudness switches. Other controls include FM tuning, AM tuning, master volume, stereo/monaural switch and stereo reverse. Power switch is push/push button. Permits all dial settings to remain untouched while set is not in use.

Item: The Series 440 is fully described in a specifications brochure we have prepared. Write for it or see your Madison Fielding dealer for a comprehensive demonstration.



Series 440 \$325.00
Matching cabinet \$30.00
PRICES SLIGHTLY HIGHER IN THE WEST.

madison fielding stereo

by Crosby Electronics, Inc.

mw BRAND PRODUCTS, INC.

Dept. HR-12, 39 West 55th St., N. Y. 19, N. Y.

Marketing organization for Madison Fielding

with a limiter stage. The AM section features a tuned RF stage for maximum selectivity. Cathode follower outputs are provided for each channel. Dimensions: 5½ h x 15 w x 12 d (inches). Price: \$180.00 (integrated amplifier), \$160.00 (tuner). (Madison Fielding Stereo, Brand Products, Inc., 39 West 55th Street, New York 19, N.Y.)

• **Norelco's** latest stereo tape recorder offers exceptional versatility. The Continental "400" will play and record monaural and 4-track stereo tapes at three speeds (7½, 3¾ and 1½ ips) with surprising fidelity. Claimed frequency response for the three speeds are, respectively, 50-18,000, 50-14,000 and 50-7,000 cycles, due primarily to tape head gap of only 0.0001 inch. The Continental "400" features two tape pre-amps, two 4-watt amplifiers, piano-key controls and a dual-element microphone for stereo recording. All that is needed for stereo playback is a second speaker. The recorder has inputs for recording from microphone, tuners and phonographs with facilities for mixing either with the mike. Signal-to-noise ratio and crosstalk are both down 44 db and wow and flutter for the three speeds are 0.15%, 0.2% and 0.35%. Volume and balance controls are ganged, but tone control may be independently operated. Also featured is a microphone-dubbing switch and provision for sound-on-sound recording to permit the recording of narration over music, or the contriving of trick sound effects. Dimension: 18½ x 15½ x 8½. Price \$399.50. (North American Philips Co., Inc., 230 Duffy Ave., Hicksville, Long Island, N.Y.)

• **Stromberg-Carlson's** new tuner series fills the needs of practically any situation. The line includes separate AM and FM tuners (AM-442 and FM-443, respectively) as well as a combined AM/FM stereo tuner (SR-445). The AM unit boasts a tuned r.f. stage for extra sensitivity and selectivity and a local-distant switch to adjust band width to the reception requirements of the particular station to be tuned in.

The FM-443 has a sensitivity of 2 microvolts for 40 db quieting, a local-distant switch to avoid overloading by strong stations, and a.f.c. with a disable switch. The circuit employs a broad-band-ratio detector and a cathode-beam tuning indicator. A multiplex output is provided. Moreover, chassis space is available for a multiplex adapter to be added later.

The SR-445 stereo tuner combines the feature of the separate AM and FM units on a single chassis. Price: \$59.95 (AM only), \$79.97 (FM only), \$129.92 (AM/FM stereo). (Stromberg-Carlson Corp., Rochester 3, N.Y.)

HiFi REVIEW

A gift of 'LIVING SOUND' all year 'round!

STEREOPHONIC HIFI RECORD



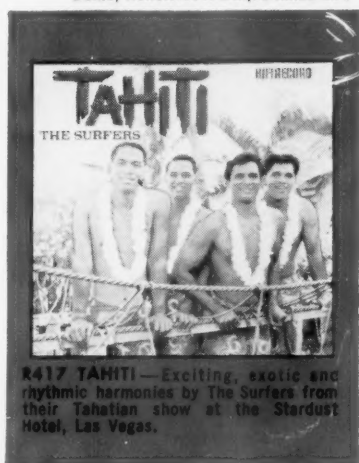
R410 CHRISTMAS FROM HAWAII—A fresh South Sea slant on the Yuletide season. Recorded in Kaiser's Aluminum Dome, Honolulu. A unique Xmas L.P.



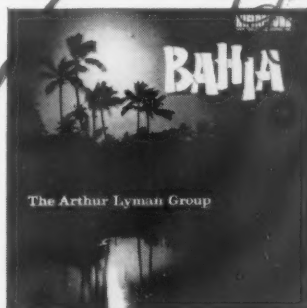
R706 MERRY CHRISTMAS—George Wright plays the Mighty Wurlitzer Pipe Organ. For a festive mood in this the most festive season.



R705 MUSIC FOR CHRISTMAS—Recorded in San Francisco's Grace Cathedral. Hear sound recorded in its purest form.



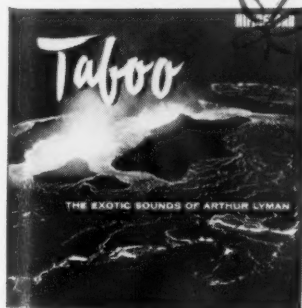
R417 TAHITI—Exciting, exotic and rhythmic harmonies by The Surfers from their Tahitian show at the Stardust Hotel, Las Vegas.



R815 BAHIA—New, exciting exotic sounds from the fantastic creativeness of Hawaii wonder boy, Arthur Lyman recorded in Kaiser's Aluminum Dome with big gorgeous sound.



R721 HAVE ORGAN, WILL TRAVEL—George Wright clowns thru tunes of 14 countries in his own inimitable style —It's the big beautiful sound of the mighty Wurlitzer Organ.



R806 TABOO—The fabulous sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's Aluminum Dome, Honolulu.



R419 BEATSVILLE—Words and sound from The World of Beat as put down by one of today's leading exponents of coffee-house philosophy. Like, dig this, man.



R608 BIG DIXIE—Harry Zimmerman's big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!



R418 CHRISTMAS GREETINGS—Fresh young voices bring you the holiday sound of old Christmas favorites—as much a part of Christmas as the smell of pine cones—the sweet spirited sound of carolers.

Available at record shops and HIFI equipment dealers everywhere



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In
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and Mono Hi-Fi... the experts say
your best buy is

EICO

"The overall design of the HF-81 is conservative, honest and functional. It is a good value considered purely on its own merits, and a better one when its price is considered as well."

— Hirsch-Houck Labs (HIGH FIDELITY Magazine)

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee at nominal cost
- IN STOCK — compare, then take home any EICO equipment — right "off the shelf" — from 1500 neighborhood EICO dealers.



Stereo Amplifier-Preamplifier HF81

HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

HF85 Stereo Preamplifier is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched-in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

New HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers of the highest quality. Uses top-quality output transformers for undistorted response across the entire audio range at full power to provide utmost clarity on full orchestra & organ. IM distortion 1% at 70W, harmonic distortion less than 1% from 20 to 20,000 cps within 1 db of 70W. Ultra-linear connected EL34 output stages & surgistor-protected silicon diode rectifier power supply. Selector switch chooses mono or stereo service; 4, 8, 16, and 32 ohm speaker taps, input level controls, basic sensitivity 0.38 volts. Without exaggeration, one of the very finest stereo amplifiers available regardless of price. Use with self-powered stereo preamplifier-control unit (HF85 recommended). Kit \$74.95. Wired \$114.95.

HF86 28W Stereo Power Amplifier Kit \$43.95. Wired \$74.95.

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting

from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95. *Less cover, F.E.T. Incl.

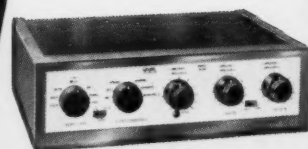
New AM Tuner HFT94. Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic® tuning. Built-in ferrite loop, prealigned RF & IF coils. Sensitivity 3 uv @ 30% mod. for 1.0 V out, 20 db S/N. Very low noise & distortion. High-Q 10 kc whistle filter. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo, 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

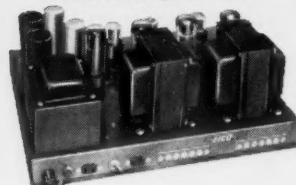
HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built 34" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response, 3 1/2" cone tweeter. 2 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 1/2", 13 7/8", 14 3/8". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built 34" veneered plywood (4 sides) cabinet. Bellows-suspension, 5/8" excursion,



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AM Tuner HFT94



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son, 8" woofer (45 cps res.), & 3 1/2" cone tweeter. 1 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12 1/2", 10 1/2". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50. **HFS1 Bookshelf Speaker System** complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Price \$39.95. **LGS-1 Brass Tip Matching 14" Legs** — \$3.95. **HFS2 Omni-Directional Speaker System** (not illus.) HWD: 36", 15 1/4", 11 1/2". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

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"MORE ORKS are now playing Glenn Miller Arrangements in Russia than in the U. S.," opines bandleader Elliot Lawrence in *The Billboard* after a Soviet jaunt. Oldtime Miller hits, like "Little Brown Jug" and "Harlem Nocturne" are solid on the Soviet hit parade. Such "cultural exchange" is all the more notable since, until a few years ago, all jazz was anathema. If the pre-Western trend in pop music continues in Moscow, the Russians will undoubtedly claim they invented jazz, and that Jelly Roll Morton was a refugee from Czarist oppression.

MORTON GOULD whose wizardry as arranger and conductor cast sonic spells via many discs, recently received the Institute of High Fidelity Manufacturer's "Man of the Year" award for outstanding contributions to music.

Mr. Gould's profoundly reasoned convictions about his double life as a serious composer and as an arranger of popular music have been expounded by him in the March 1959 issue of this magazine.

HAPPY BIRTHDAY TO YOU from J. S. Bach, L. v. Beethoven, R. Wagner, W. A. Mozart, and J. P. Sousa. Eight great composers have "signed" this particular birthday card—at least by proxy. The card comes with a small disc containing the old birthday jingle arranged in the unmistakable style of these various composers. Otto Froelich, who formerly swung his baton at the Folies Bergères in Paris, leads the orchestra. The card can be obtained from Endrey Productions, 225 West 86th Street, New York, N. Y.

THE LIBRARY OF CONGRESS, America's largest repository of records, has just issued a 74-page report on The Preservation and Storage of Sound Recordings, the outgrowth of a two-year study on disc deterioration in storage. The chief culprits were identified as heat (above 80 degrees Fahrenheit), and above all, horizontal stacking.

MAYOR WAGNER of New York has proclaimed Hi-Fi Music Week in his city. A shrewd political move. How could the Republicans beat that?

GERALD HOFFNUNG's contribution to music was to have brought fresh forms of fun to an art that often takes itself far too seriously. His latest Angel disc, *The Hoffnung Interplanetary Music Festival*, must sadly be his last. The wellspring of his laughter was stilled forever, at 34, by a heart attack.

THE RECORDER'S classic nightmare is to have his tape come to an end before the music does. To prevent such tape "runout" Audio Exchange, Inc. (153-21 Hillside, Jamaica 32, N. Y.) has published a *Time Table for the Classical Repertoire*, listing the average performance time for over 1200 classical compositions.

Home recordists taping off the air may now plan their reel changes and no longer need grow ulcers while watching their tape run out during an irreplaceable performance.

LATEST NOSE COUNT of record club subscribers exceeds two gigantic millions—one more statistic revealing the surprising fact that, thanks to high fidelity, music has replaced baseball as America's No. 1 pastime.

COUNTY FAIRS, traditional emporia of cows, pigs, patent medicines and pie baking contests, now sport the added attraction of high fidelity since James B. Lansing has been spreading the stereo gospel to eager and receptive country crowds. By demonstrating stereo hifi at county fairs, Lansing hopes to carry awareness of good music and good sound beyond the primarily urban clan of established hi-fiers.

TAPE TEACHING of languages has been endorsed as "absolutely essential" by leading educators. The Council of Chief State School Officers has just published a Purchase Guide to help state and local school authorities obtain such audio aids for their foreign language teaching programs, organized under the National Defense Education Act.

The Guide lays down specifications for up-to-date audio teaching aids that will prevent school authorities from wasting money on obsolete materials and equipment.

BIRDWATCHING INSPIRED French composer Olivier Messiaen to concoct an orchestral work, *Réveil des Oiseaux*, based on thematic materials provided by thirty-eight species of forest birds. Trumpets, woodwinds and strings are transformed into warbler, hoopoe and thrush while the piano assumes the multiple personalities of greenfinch, titmouse, wren, starling and robin. *Réveil* is an elaborate descendant of Beethoven's cuckoo of the "Pastoral" Symphony and Respighi's popular aviary. Messiaen's advice about art in general: "Simply leave men and get back to nature—get out into the country and listen. Nature is terrible, direct, infinitely variable. But it is true."

"THE LP RECORD does for music what the invention of printing had done to literature," says Dean Moore of the University of Michigan. "Because of the extent of coverage of all types of music by LP's I'll wager the music of the 14th and 15th centuries is more familiar to our students than the literary works of the same period." His comments were part of a speech assessing the importance of phonograph records to study and campus life in general.

BOSTON'S GOOD MUSIC station WCRB has bravely put art before profit and cut out about 200 commercials on its schedule to present complete classical concerts without breaking the mood.

New York's WQXR recently followed a similar policy to preserve the right atmosphere for its major music presentations. We, like thousands of other listeners, welcome all the rare occasions when broadcasting art carries the day against the cash register.

UNDERWATER MUSIC for swimming (is there a Mr. Handel in the pool?) is a possible application for Hartley's new waterproof loudspeakers, originally developed in England to cope with London's fog. The speakers were demonstrated in a goldfish bowl at the recent New York Hi-Fi Show.

Fish also figured prominently in the Audio Empire exhibit, where the conversation of guppies was overheard by an underwater microphone.

✦ *Sixty Superlative Musicians*
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Chicago Symphony Orchestra



*Theodore Thomas
during his
Chicago period.*

✦
**Super-salesman
of the
symphony**



Doron K. Antrim/personality

— A Harp of Gold —

So heralded the circus-size posters announcing an unprecedented event in Peoria, Illinois—the coming of a symphony orchestra. No symphony orchestra had ever visited Peoria before. Scarcely any of its inhabitants ever had heard one. In that year of 1873 there existed throughout the entire U.S.A. only a few symphony orchestras worthy of the name. Now there were posters all over town proclaiming that the most famous one was coming to Peoria. Excitement ran high. The hall was sold out.

As the curtain swept up that March evening to reveal the 60 black-clad symphony musicians, eager eyes sought out the "harp of gold." The excited chatter subsided as a powerfully built man stepped briskly from the wings and raised a polished black baton. Imperceptibly, a drum roll began, gradually swelling, becoming louder and louder. Then the leader turned, motioning the audience to rise as the orchestra swung into *The Star Spangled Banner*. Civil War memories were still fresh, so the crowd sang spiritedly, then gave a cheer.

The program that followed offered some of the most tasty bits of Schumann, Beethoven, Wagner, Tchaikovsky, but the hit of the evening was a transcription of Schumann's piano piece *Träumerei*. At its close, the violins grew softer, softer, softer, until the crowd strained to catch the last barely audible sound—then caught its breath; for the conductor had laid down his baton. Four encores were demanded and given.

That evening the Theodore Thomas Orchestra, well into its sixth season of nationwide touring, had won over another American outpost for the cause of symphony music. The people of Peoria were genuinely thrilled by the Thomas Orchestra. Now music for them had become something more than the Saturday night summer band concert in the park with cornet solo and depiction of The Battle of Bunker Hill.

Few of today's music lovers even know the name of Theodore Thomas. Yet it was Thomas who, in effect, provided this generation with its musical heritage. We have Thomas to thank for the fact that this country now has more than a thousand community orchestras, as well as more than a dozen major symphonic organizations on a par with the finest in the world; that great music has come to be accepted as a meaningful part of our daily lives; that by 1942 box office receipts from concerts exceeded those of professional baseball.

It all began one hot day in 1815, when a ten-year-old German immigrant boy landed in New York with his family, wearing his only suit of clothes, a violin tucked under his arm. After spending his first years in New York doing his bit for the family finances, playing in saloons and for dances at fifty cents a night, young Thomas set out at fourteen to barnstorm the south, in search of better living and adventure, billing himself in these concerts as the "boy wonder." He travelled on horseback with violin, music and large pistol. When he arrived at a town that looked promising, Thomas would hire a hall, post his own bills, sell tickets at the door, then rush backstage, change clothes and make his appearance on the platform. Sometimes his audience was enthusiastic, but there was also the time when a Mississippi sheriff ran him out of town on the grounds that he and his violin were in league with the devil.

Musical taste in America of the 1850's can be pictured through an account of Thomas at the age of 18 when he played with the Louis Jullien Orchestra. Jullien had a large concert ensemble, staffed by top-notch musicians; but Barnum & Bailey sensationalism happened to be a big part of his stock-in-trade.

His particular *tour de force* was a little number called "The Firemen's Quadrille." A carefully stage-managed "fire" would break out in the hall, bringing with it a small army of firemen in full gear. Fainting women became the order of the evening, but order was restored as those who were not completely overwhelmed joined Jullien and his orchestra in the singing of "Old Hundred." Young Thomas endured this nonsense for the good wages he received, but he was firmly resolved to have an orchestra of his own, and play the music he loved with befitting dignity.

A few years later this objective was brought closer to fulfillment. Thomas had returned home from a hard day's rehearsal with a theater orchestra and had just settled down for a quiet evening when an urgent knock at the door brought with it a breathless message: Would Mr. Thomas conduct the opera performance that very night at the Academy of Music? The regular conductor was ill!

The players at the Academy had suggested him, for he had a reputation for being able to read any music at sight. Thomas had never so much as seen the score of the opera, Halévy's *La Juive*; but, sensing the "break" that might be his if he carried off this short-order assignment with success, he decided for better or worse to take the plunge. That he was asked to remain conductor after that evening spells out the triumph achieved by the twenty-two year old musician.

By 1862, despite the nation's plunge into a civil war, Thomas felt ready to take the next big step. There was a barnlike structure at 15th Street and Irving Place used mostly for political rallies. Thinking he would like to establish a permanent orchestra made up of outstanding players who would give their entire time to one job, instead of having to accept part-time, theater-orchestra assignments in between, he made this audacious proposal to the Irving Hall manager. Up to this time no such group had existed in America.

"You're crazy," said one businessman acquaintance, "who'll back you? No one will pay to hear such stuff as Bach, especially with the country in a civil war."

"Why not?" rejoined Thomas. "A person is never gun-shy of music he can whistle. I'll give them melodies from the masterworks, help them forget the war."

"Take my advice and don't do it," protested the well-meaning friend.

Undaunted by such talk, Thomas called together the sixty best New York musicians he could find, told them of his idea, gave them contracts, paid salaries out of his own savings and set to work forging a symphony orchestra of his own. Then he announced his season of concerts—"Symphony Soirées." The very first program, May 13, 1862, included Wagner's "Flying Dutchman Overture"—its first American performance. But he was not afraid to use every kind of lure to get the populace *into* the hall where they could be exposed to this new world of musical experience. He set up lottery prizes—chinaware and embroidered pocketbooks. He originated the then new idea of "pop" concerts, where pieces the audience knew and liked were played, together with melodic highlights from the great symphonies and other masterworks. He also used a big-name

pianist like Anton Rubinstein, with the glamorous reputation, to pack the hall. By the end of the first season, Thomas found that he had just broken even.

So far, so good—but then came another stroke of luck: an offer to have the Thomas Orchestra play nightly during the summer months at a city park. This meant that Thomas could keep his men rehearsing together until the next winter season. The summer music scheme proved so popular that a spacious structure, Central Park Gardens, was soon built for Thomas and his players, complete to potted plants, splashing fountains, and palm trees. Tables were set out at the periphery of the audience area for the serving of beer and light refreshments. At 25- and 50-cents admission charge, Central Park Gardens became a summer mecca for New Yorkers and out-of-town visitors. (In those days, it took people from Brooklyn three-and-a-half hours to get there via ferry and horse car.)

Here Thomas began to play whole symphonies, and no protest was raised. In fact, people actually began to ask for Beethoven and Tchaikovsky.

Those Central Park summers were the making of the Theodore Thomas Orchestra. By keeping the men together from one season to the next, it had become a well-integrated group; in addition it had acquired a remarkably large repertoire because of having to play different musical programs every summer evening, Sundays included. Under Thomas' skillful leadership, they found themselves becoming a great orchestra.

Thomas' extraordinary thoroughness at rehearsal played

a decisive role. Despite the endless hours required, he personally marked every violin part, so that bowings would be precise and together. He marked wind parts indicating optimum places where the players could breathe without breaking the line of a musical phrase. At rehearsals he stood for no nonsense; yet he seemed to know instinctively just how much repetition his men could stand before a needed relaxation of tension—usually by way of a drily humorous remark: "You know how I suffer from drafty halls," he once observed drawing a toupee out of his pocket. "It was either this or a night cap."

He made his men work unbelievably hard; but they loved him no less for it. To be a member of the Theodore Thomas Orchestra had become a coveted honor. Each member was well aware of the constant learning that took place under his baton and they knew the "old man" always had their best interests at heart.

Before the public, Thomas conducted with unusual restraint, depending for results more on his penetrating, steely blue eyes than on grandiose gestures with the baton. This style of conducting with minimum gestures made it possible for the audience to focus attention solely on the music. In response to applause, he always bowed and thanked the orchestra first, then acknowledged his appreciative listeners. With noisy audiences he could be absolutely ruthless and was not above stopping in mid-performance to address a cutting remark to an inconsiderate auditor.

The impact of the Thomas Orchestra had its effects; audiences eager for good music in New York began to in-

Theodore Thomas with the Chicago Orchestra in the Chicago Auditorium, well



crease slowly and steadily. The sedately complacent New York Philharmonic Society began to look to its laurels. Then Leopold Damrosch felt the time had come to establish another major orchestra in New York; so in 1878 there came into being the New York Symphony. Competition for the "new" audience was sharpening year by year. Thomas' way of meeting it was to offer American premières of new works by living composers—Wagner, Liszt, Brahms, Tchaikovsky, Richard Strauss.

The reputation of the Thomas Orchestra spread, but Thomas was not content to take his American reputation for granted. He made quick trips to Europe, and there listened to the good orchestras and took notes. Having presented Richard Strauss, Tchaikovsky, and Berlioz to America, he found that he himself was no stranger abroad.

In New York, however, the finish, precision and general excellence of the Thomas Orchestra easily outstripped its growing competition. It was not surprising that Thomas was offered the leadership of the New York Philharmonic in an effort to reverse the low ebb it had then reached.

Thomas accepted the position on his own terms. Rather than use the post to his own personal advantage, as well he might have, he did not retain the full Philharmonic salary to which he was entitled. In accordance with the shares in this cooperative Society, his salary was set at \$2500 annually; but when the value of the shares increased under his leadership, Thomas kept only his starting figure, returning the balance to the Society. Furthermore, he saw to it that his own orchestra would not present competition to the Phil-

harmonic. As a result, the Thomas Orchestra was becoming more and more a touring ensemble.

This "road show" idea gathered greater and greater momentum during the '70's, '80's and '90's, when America was pushing back its last frontiers and attaining its full commercial growth. The outlands at this time had never heard a real symphony orchestra, much less a world-famous one. Even Boston, the vaunted cultural hub of the nation, was thrilled with Thomas and his "fine body of musicians playing as one man." Here finally, was the needed stimulus for Boston to found its own orchestra in 1881.

Thomas was offered the conductor's post—a secure berth with ample subsidy from wealthy founder-patron, Henry Lee Higginson, but Thomas turned down the tempting offer, choosing instead the hard and thankless task of breaking new ground for the appreciation of great music.

This decision had its effect on the Thomas earnings for as more cities founded their own orchestras, they were removed from the Thomas tour itinerary. Thus "the Thomas Highway" was forced to push further west and further south, year by year. Then came inferior imitations of the Thomas Central Park Gardens concerts. In fact, the competition was such that he felt forced to remove his summer headquarters to Chicago, where his success was immediate.

Difficulties began to multiply for Thomas; yet he would make no concessions to crude commercialism in music. P. T. Barnum offered to manage his orchestra. It would have meant less responsibility and greater earnings for Thomas, but he turned down the proposition.

before the days of Orchestra Hall.

Photo: Chicago Symphony Orchestra





When Thomas decided to leave New York for the city of Chicago, "hog butcher to the world," this cartoon appeared in a German language paper with caption reading, "From Metropolis to Porkopolis—Thank God, the martyr to Art has finally achieved recognition."

His future seemed assured when he became head of a music school that had come into being through the work of the Cincinnati May Festival established by him in 1873. But, when the backers of the school insisted that any student, regardless of talent, be accepted if he could pay the tuition, Thomas' resignation followed in short order.

He scorned the directorship of the 1893 Chicago World's Fair Music Bureau to the tune of \$20,000 when he found that exhibiting musical instrument manufacturers proposed to use artists engaged there as "billboards" for their products. The unflinching integrity of this man made it impossible for him to consider catering to cheap and shoddy taste, let alone permitting himself to profit personally therefrom. It is not surprising, therefore, that disaster should have caught up with him on several occasions.

There was the morning of October 9, 1871, when the train bearing Thomas and his orchestra pulled into Chicago, with spirits high in anticipation of two weeks of sold-out concerts; but the pall of smoke over the city that greeted them told all that needed to be told. The Great Chicago Fire was at its height. The Crosby Opera House, where the concerts had been scheduled, was in ashes. There was nothing left but to make the best of things and to go on to St. Louis. Although a "fire clause" in Thomas' contracts with his players relieved him of the obligation to pay salaries, pay them he did—and it took seven years for him to make up the resulting personal financial loss.

Then there was the fiasco of the Philadelphia Centennial Exposition of 1876. The loss of the Central Park Gardens concerts had left him \$20,000 in debt. So the offer to give concerts in Philadelphia seemed a made-to-order solution to this problem; but it turned out that Beethoven, Brahms and sightseers' sore feet did not go well together. With no earnings, the burden of debt only became heavier.

Bankruptcy papers were drawn up. But rather than face the thought of his creditors losing money through such a move, he threw down the pen at the last moment, exclaiming, "I won't do it." Up for sale went his personal belongings, priceless library and all. A loyal friend bought the library and turned it over to Thomas' wife; but it was twelve years before the indebtedness was liquidated in full.

Adversity or not, Thomas was a man of seemingly inexhaustible energy and will. When it came to "opening

the west" for fine music, he wasn't ready to let it go with annual orchestra tours. He had made a tremendous impression with his first Cincinnati May Festival in 1873—an event which is maintained to this day. So he eventually extended the festival idea to include twelve cities. Held in the largest available hall, these festivals offered a series of afternoon and evening concerts at nominal admission fee, with the finest performing artists of the day. In addition, every local musical resource was drawn upon—choral groups ranging in size from 300 to 3000; as well as instrumentalists to help bring the visiting professional orchestra up to full strength. Handel's *Messiah* and Beethoven's *Ninth Symphony* were among the mainstays of these adventures in community music making; for Thomas believed that the making of music by people was essential to building their appreciation of the art.

Thomas' zeal to convert the people of America to good music could best be described as evangelistic. Music for him was a religion, and his convictions were confirmed by the remarks made to him by seemingly hardboiled businessmen—that music eased pressure and elevated thoughts. "Businessmen," Thomas would observe, "need lofty music more than amusement. Their minds require purification, elevation." Thus it became a compelling need for Theodore Thomas to show that there were other worthwhile things in life than the materialistic.

For all the artist and evangelist in the man, Thomas was also an able executive, organizer and practical musician. He looked and acted like a businessman and had no use for arty poses. When a musician with the traditional long hair and flowing bow tie came for an audition, Thomas told him, "Come back after you've visited the barber."

On the road with his orchestra, Thomas saw that nothing was left to chance. In his own case, he made a point to have "two of everything." A pair of crisp fifty-dollar bills were kept hidden in a secret pocket of his clothing, should his wallet become lost or stolen. He always carried two watches, two pens, just in case. Always, he allowed himself extra time to get to trains or engagements. Arriving at the train depot well ahead of time, he would study or make performance notations in an orchestral score until the train arrived.

And so it went through some 10,000 concerts. He never missed or was even late to one of them. His energy was

seemingly inexhaustible for he could get by on three hours sleep a day. He was never happier than when working on many projects and for years he conducted two symphony orchestras in New York and one on the road, not to mention six choral societies and the special festivals he had set up in a dozen or more cities.

By 1888, Thomas had paid off the last of the creditors from the Philadelphia Centennial debacle, but he was sunk in despondency—a very rare thing for him. He was 52 and his first wife had died. After 25 years of incessant work in what now seemed like a thankless cause, he had no money put aside for the education of his five children. He was always a home-loving man and he hated to travel. Yet almost half of his working life had been spent doing one-night stands with the Thomas Orchestra on the road, putting up with dirty, jerky trains, living off unsavory meals in second-rate hotels, rising early and going to bed late. The end result at this point in Thomas' life seemed to be nothing but grief. And he seemed further than ever away from his goal—a permanent orchestra that would survive him, established in its own home.

Fundamental to his conception of a permanent orchestra was the idea that it should own a modern office building complete with concert hall, the building's rent being used to assure support for the orchestra. Time and again he had proposed this unusual and revolutionary scheme to prospective New York backers, and at one time it seemed about to go through. Yet nothing came of it.

Wrapped in these gloomy thoughts, Thomas had just about decided to give up the struggle, to accept the conductorship of the London Philharmonic or Boston Symphony and to spend his remaining years in a pleasant job, free from onerous responsibilities. He was still in this mood when Charles N. Fay, a Chicago businessman who had taken special delight in Thomas' summer concerts there, invited him to lunch at Delmonico's. "How would you like to have a permanent orchestra," said Fay, "so you could devote your whole attention to the music and not have to worry about the payroll?" "I'd go to hell," replied Thomas, "if you'd give me a permanent orchestra."

Fay then returned to Chicago, where he got fifty businessmen to give \$1000 each toward the building of an orchestra; then he sent for Thomas. When New York heard it was about to lose Theodore Thomas, things began to stir. He had tempting offers to entice him to stay. One of them doubled the salary figure offered by Chicago. Plans for a permanent orchestra along lines suggested by Thomas were drawn, but it was too late; Thomas had given his word.

After moving to Chicago in 1891, Thomas, who had married again, began orchestral rehearsals, using a goodly number of his own seasoned players as a nucleus. The first season of concerts came and went and the sponsors paid off the deficits without complaint. Even so, Thomas felt duty-bound to take his new orchestra on the road in order to help ease the financial situation. He went all the way to the Pacific Coast, but he found the one-night stands were harder to take for he was not getting any younger.

When he realized that he was still no nearer his objective of a permanent orchestra with a permanent home, and that he might not even live to see his dream come true—despite all of Fay's fine promises—he decided that the time had come to move boldly and decisively. He gave the people of Chicago six months to start building a home for his orchestra or he would go elsewhere.

The whole city was dumbfounded with this blunt ultimatum.

What was then the Theodore Thomas Orchestra had already become a Chicago institution. People had come to love the Orchestra and its concerts given at moderate admission prices in the old Auditorium by the Lake front. The audiences constituted a true cross-section of the city; and when it was brought home that they might lose their orchestra, Chicagoans mobilized for action on every level.

A door-to-door canvas for funds was initiated, with businessmen, janitors, clerks and scrubwomen all taking part. Receiving amounts ranging from 25 cents to \$25,000 the building fund amounted to \$750,000 in an incredibly short time, and ground was soon broken for Orchestra Hall.

By December of 1904, the new hall was ready and Thomas conducted the dedication concert. On this occasion, when his lifelong dream had become reality, Beethoven's Fifth was the major work—not only as Thomas' favorite of all symphonies, but as a symbol of Thomas' triumph over fate.

Thomas was now aware that he might not live much longer. He had, in fact, already picked his successor for the Orchestra Hall podium, a quiet unassuming violinist by the name of Frederick Stock, who had come to Chicago from Germany some years before. Since 1901 he had been Thomas' assistant and from 1903 he had conducted the Orchestra's out-of-town concerts. Yet few suspected that Stock would be the one to take over full conductorial duties after Thomas was gone. The intuitive good judgment of the older man became vindicated by the way in which Stock maintained over a period of 37 years the traditions and standards set by Thomas.

Before his death, Thomas insisted on one other condition—that his name be dropped from that of the orchestra when he was gone. "I'm not important," he said. "Call it the Chicago Symphony Orchestra."

Thomas went home from the inaugural Orchestra Hall concert a blissfully happy man, but he had caught a cold from conducting that concert and the grueling rehearsals preceding it. When rehearsals were called for the following week, he insisted on going to the Hall, despite the doctor's orders, for he hadn't missed a rehearsal or concert in 43 years. He had no sooner gone out the door of his home when he collapsed. Pneumonia set in and then a coma. A few days before Christmas he came out of the coma and brightened a little. His wife thought she should let him hear the beautiful set of breakfast chimes that she had bought as her Christmas present for him. She began picking out a tune.

"Stop, mother, stop," cried one of the children, "You're sounding *Taps*!" Taken aback, Mrs. Thomas swiftly changed to *Reveille*.

Yet both tunes were fitting salutes to an old soldier who lays down his life for a cause he loves. He smiled after the playing and said, "I've had such a beautiful vision." What he surely must have seen was an enlightened America entering the promised land of music.

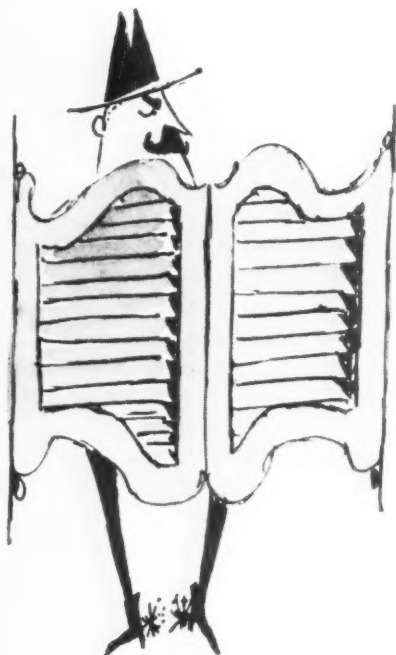
Doron K. Antrim, veteran writer on matters musical, made his HiFi REVIEW debut in our September issue ("Old Conductors Never Fade"). As editor of several major music magazines and as contributor of features to *The Reader's Digest* and *The Saturday Evening Post*, he has long enjoyed a major reputation in this field.

TWENTY QUESTIONS

*to test your A.I.Q.**

*(Audio Information Quotient)

Answers on p. 74



1. "The doors swing in—the doors swing out. . . ." The old barroom ballad has a new meaning for the stereo age. Do you know why?

2. In an effort to outshout their rivals, some overaggressive FM stations overmodulate their carrier wave, causing distortion in the receiver by excessive sideband swings. What tuner employs a unique circuit known as Dynamic Sideband Regulation (D.S.R.) to counteract this?

3. In old houses with sagging floors, it is often difficult to get the turntable precisely level. What type of tone arm remains unaffected by turntable tilt and will even play upside down?



4. Which full-range speaker needs no enclosure?

5. Which speaker claims response down to 1 cycle per second?

6. Getting dust-catching static charges off their records is a constant headache to crackle-conscious hi-fiers. Which cartridge carries its own atomic "counter-measure" embedded in its body?



7. What bookshelf speaker actually looks like a book?

Inf.
HiFi REVIEW

8. Parking your tone arm when it's not in use sometimes involves tone arm rests that are quite tricky to get into and out of. Which integrated arm-and-cartridge design employs a simple magnetic anchor instead of the usual mechanical stop?

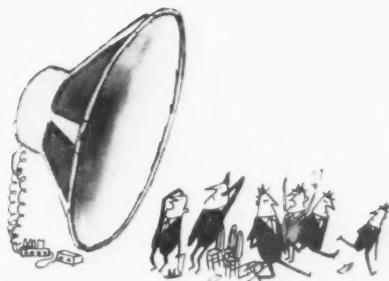
9. Argument still ranges about what type of sound distribution makes the best stereo. One speaker system has a spike-shaped upright tweeter cone that sprays sound all around in a circle as well as in an upward direction, creating a unique, hemispheric sound spread. Do you know which?

10. Cueing a passage of music in the middle of a record usually means a slow start with a growl before the turntable gets up full speed. Which firm offers a "turntable within a turntable" connected by a fast-action clutch to allow instant cueing starts?

11. For receiving distant FM stations, extra IF gain is a big help. But for a strong, nearby station, extra limiting would contribute more to tonal quality. What stereo tuners, by a circuit known as "consecutive limiting" are specifically designed to accommodate such variables over a wide range?

12. People with unsteady hands sometimes have trouble setting the stylus into the first groove of a disc or may even cause permanent cartridge damage by dropping the tone arm on the record. Do you know which arms and record players have automatic cueing mechanisms that eliminate both the difficulty and the risk?

13. Kit builders sometimes have trouble achieving precise alignment of home-built FM tuners without elaborate workshop instruments. Do you know which tuner kit can be aligned accurately with only the aid of its own tuning meter?



14. Adjusting the correct stylus pressure normally requires a stylus pressure gage. Is there a tone arm which simply lets you "dial" the desired stylus pressure on a calibrated tension selector?

15. One way to obtain low bass is to increase size and mass of the woofer cone. Following this principle to the extreme, a giant woofer has recently been introduced. How big is it?

16. The opposite approach was taken by a British designer who obtains bass from a relatively small cone traveling through extremely long excursions in an excessively strong magnet field. Do you know who makes the smallest full-range speaker on this principle?

17. What amplifier deliberately limits its frequency response to prevent possible oscillation above and below the audible range?

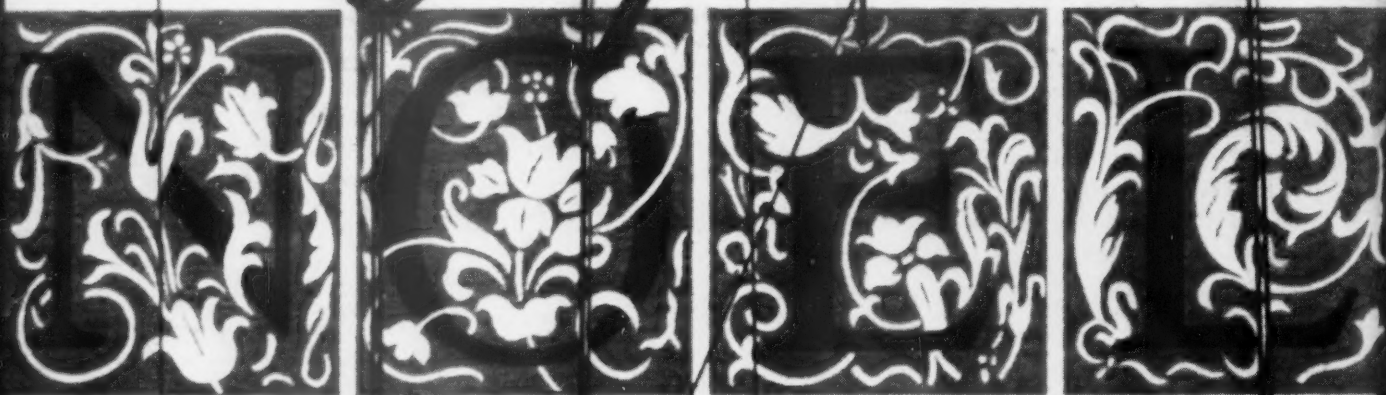
18. One way of balancing a stereo system is to feed the same signal to both channels and reverse the phase in one of them. Mutual cancellation should produce a "null." What stereo preamps have facilities for such a "null balance" check?

19. Stereo demands reduction of vertical rumble in turntables. One radical design forestalls the possibility of any vertical rumble by eliminating all vertical friction surface (even a thrust bearing) and literally "floating" the turntable in air. How is it done?

20. What loudspeaker uses "cones" that are not cones at all but hemispheric protrusions?



Joyeux



*from the staff
of HiFi REVIEW*

Albert Gruen

HiFi REVIEW wraps up this year's new Christmas records and harks back to choice selections from previous years.

This year's *Schwann Long Playing Catalog* listing of records for the Christmas season runs close to 250 items, about half-a-hundred of which are brand new stereo additions.

As we pored over the fine print, we found ourselves playing a game—trying to invent sub-headings that would properly categorize each type of Christmas disc. Of course there are what we choose to call the great “Classics for Christmastide”—Handel's *Messiah*, Bach's *Christmas Oratorio*, the great Renaissance motets for the season; and, if we care to stretch a point, Tchaikovsky's *Nutcracker* ballet and Menotti's *Amahl and the Night Visitors*.

Then we have the “Christmas Hymns and Carols,” sung and played by every conceivable combination and in all degrees of taste. A sub-category in this group covers the organ-and-chimes LP's (there are almost 50 of them!).

“Christmas Stories and Legends” come next—and while narrations of the biblical Nativity tale and Dickens' *Christmas Carol* pretty much hold the center of the stage, you can also include a reading by Dylan Thomas of his delightful *Child's Christmas in Wales*.

“Christmas Pops” is something relatively new under the yuletide sun and presumably bespeaks the ultimate secularization of the holiday, at least in the Anglo-American world in songs such as “I Saw Mommy Kissing Santa Claus” and “Rudolph the Red-Nosed Reindeer,” “White Christmas” and the comical “All I Want for Christmas Is My Two Front Teeth.” Last year a genuine triumph of taste was scored in this category when 20th Fox issued a disc by the Simeone Chorale called *The Little Drummer Boy*, a folklike number of great charm that deserves to be around for a long time.

“Christmas Dancing” is a category of yule LP that grows quite naturally out of “Christmas Pops”—and almost every major dance band has been taking its fling in this direction, including such old favorites as Guy Lombardo (Decca), Vincent Lopez (Coral) and Sammy Kaye (Columbia).

“Christmas Around the World” is an even newer element in the Christmas disc picture—an outgrowth both of the increasing popularity of folk song and of American exposure to more of the music and way of life in other countries. Capitol records in its *Capitol of the World* series has done a remarkably comprehensive job of covering the Christmas songs of more than a dozen nations, from Sweden and Poland, to Brazil, Mexico and Australia.

“Christmas for Kiddies” sounds redundant by its very nature, but this hasn't stopped the record companies from preparing disc productions aplenty designed especially for the small fry. Decca's *Christmas for Children* with Frank Luther is one of the better examples, as is their *Kukla, Fran and Ollie—Merry Christmas*.

Last year brought about a genuine milestone in the evolution of the Christmas

records, namely what might be called a “Christmas record for people who hate Christmas”—at least in its more garish secular manifestations. We refer, of course, to Stan Freberg's notorious and now celebrated *Green Christmas*, which sold like hotcakes as a 45 rpm disc but can now be had in LP format as part of Capitol's *Stan Freberg with Original Cast*.

The 1959 Christmas specials add up to about 50, almost all of them available in stereo and some few to be had in tape as well. Let's run through our fanciful categories again and pick the more noteworthy new releases along the way.

Bach's mighty *St. Matthew Passion* is normally considered as music for Lent and Easter, rather than for Christmas. Nevertheless, Deutsche Grammophon Archive, Bach Guild, Westminster and Vox have all chosen to release complete recordings (4 records each, in stereo and mono). We haven't heard the Westminster and Vox sets at this writing (mid-October), but with the Archive and Bach Guild versions—both excellently recorded, either a romantic-scholarly or a chaste-scholarly version can be had. Bach Guild is slightly better at achieving the directional “stereo” effects actually written into Bach's music (e.g. the opening chorus).

Handel's *Messiah* has received much attention because of the bi-centennial observance of the composer's death. The stereo recordings of the score, complete (or substantially so) now total seven. Those who want imposing sound at all costs can turn to Columbia's new set with the Mormon Tabernacle Choir and Philadelphia Orchestra, while those with more purist leanings can choose between the new Scherchen stereo version (Westminster) or the performance conducted by Walter Susskind (Stereo-Fidelity) and released some months ago (a remarkably good buy at \$11.95 for the four records). Those who want both magnificent packaging and an outstanding performance have no other choice but the new Sir Thomas Beecham set issued as part of RCA Victor's new Soria Series, complete to illustrations processed by Skira (of art-book fame).

Of the collections featuring shorter works by the great masters, one disc stands out above all the rest—Epic's *The Birth of Christ*, featuring exquisitely sung 16th and 17th century motets (Victoria, Palestrina, Sweelinck, Gabrieli, Lassus) with the Netherlands Chamber Choir directed by Felix de Nobel.

The Christmas Hymns and Carols department fares well this year, thanks in particular to Columbia's *Spirit of Christmas* with the superbly vital singing by the Mormon Tabernacle Choir. In stereo, this album is really something to hear. In more intimate vein is the carol collection on Westminster stereo done by the Randolph Singers, whose leader is HiFi REVIEW record critic, David Randolph. Boy choir buffs will get full measure from Decca's *Joy to the World* with the Colum-

bia Boychoir. If you like your Christmas carols sung as operatic-styled solos, RCA Victor has filled the bill with *A Yuletide Song Fest* starring Met Opera singers Rosalind Elias and Giorgio Tozzi. RCA Victor also brings us what turns out to be something of a memorial for the late Mario Lanza in *Lanza Sings Christmas Carols*.

The instrumental Christmas carols as recorded this year could form a category by themselves of “Christmas Music for HiFi Bugs.” Percy Faith's Columbia album, *Music of Christmas*, is a case in point; but there is strong competition from RCA Victor's *Christmas Joy* with the lush-sounding Melachrino Orchestra, and even from the low-priced Richmond label with Frank Chacksfield's *Music for a Merry Christmas*. Less pretentious in arrangement and charmingly “out-doorsy” in atmosphere is Westminster's stereo version of *Christmas Carols* by the Deutsche Meister Band of Vienna. Yet another instrumental Christmas carol disc worth hearing is Leroy Anderson's *Christmas Festival* for Decca, where he has used not only the full orchestra but has also made special arrangements for brass, string, and woodwind choirs, in turn—and to excellent effect.

Christmas Stories and Legends figure to only a small degree among the new releases, the most ambitious effort being *The Spirit of Christmas Past, Present and Future* done by Ken Darby with chorus and orchestra for Decca.

Dance albums rate high on the new Christmas Pops list. Chief competition is between Lester Lanin's *Christmas Dance Party* for Epic and Ray Conniff's much vocalized *Christmas with Conniff* for Columbia. A definitely “odd ball” and rather amusing Christmas Pops album is the Three Suns' contribution to the RCA Victor list under the title *A Ding Dong Dandy Christmas*.

In a special class is the RCA Victor Boston Pops package nicely wrapped up by conductor Arthur Fiedler as *Pops Christmas Party*—a nice mixture of carols, Leroy Anderson, Mozart, Tchaikovsky's *Nutcracker* and Humperdinck's *Hansel and Gretel*.

The travel bug still encourages record companies to add Christmas around the World to the catalog, notably by way of Decca's *Christmas in Scandinavia*, ABC Paramount's *Christmas in Spain* and HiFi Records' colorful *Christmas from Hawaii*.

The “Christmas for Kiddies” division leans heavily on pops intermixed with carols. *Christmas Songs for Children* done for Kapp by the Marty Gold Children's Chorus is typical. So too is Richmond's *Children's Christmas Album*.

If you and/or your children find yourselves suffering from an overdose of Christmas carols between now and Twelfth Night, remember, you can always turn to Stan Freberg's *Green Christmas* for relief and a good laugh!

—Joel Smith

CHRISTMAS CLASSICS

Bach—Christmas Cantatas: Nos. 63, 122, 123. Gielen, cond. Bach Guild (mono) BG 518,523

Bach—Christmas Oratorio. Lehmann, cond. DGG Archive (mono) ARC 3079 3079/81 3 12" \$17.94

Anonymous 12 Century—The Play of Daniel. N. Y. Pro Musica Antiqua. Decca DL 79402 \$5.98 (also on mono)

Bach—St. Matthew Passion. Richter, cond. *DGG Archive ARC 73125/8 4 12" \$27.92 (also on mono); Werner, cond. *Westminster WST 402 4 12" \$23.92 (also on mono); Grossmann, cond. *Vox Box (mono) VEX 200 3 12" \$6.95

Berlioz—The Childhood of Christ. Munch, cond. RCA Victor (mono) LM 6053 2 12" \$9.96

Britten—A Ceremony of Carols. Britten, cond. London (mono) LL 1336 \$3.98

Distler—The Christmas Story. Netherlands Madrigal Choir; **Honegger—Christmas Cantata.** Sacher, cond. Epic (mono) LC 3153 \$4.98

Handel—Messiah. Beecham, cond. *RCA Victor LDS 6409 4 12" \$25.98 (also on mono); Scherchen, cond. *Westminster WST 401 4 12" \$23.92 (also on mono); Susskind, cond. Stereo Fidelity 201 4 12" \$11.96 (also on mono); Sargent, cond. *Angel S3598C 3 12" (also on mono); Stone, cond. *Kapp 9025 S 3 12" \$14.92 (also on mono); Ormandy cond. *Columbia M25 607 2 12" \$11.96 (also on mono); Bernstein, cond. Columbia M25 603 2 12" \$11.96 (also on mono)

Manfredini—Christmas Concerto. Eckertsen, cond. Vox (mono) 10500 \$4.98

Menotti—Amahl and the Night Visitors (Original TV Cast) RCA Victor mono LM 1701 \$4.98

Rimsky-Korsakov—Christmas Eve Suite. Ansermet, cond. London CS 6036 \$4.98

Tchaikovsky—The Nutcracker Ballet. Ansermet, cond. London CS 2203 2 12" \$9.96 (also on mono); Rodzinski, cond. Westminster WST 203 2 12" \$11.96 (also on mono)

Music of Medieval Court and Countryside. N. Y. Pro Musica Antiqua. Decca (mono) DL 9400 \$4.98

An 18th Century Christmas—Corelli, etc. featuring Solisti di Zagreb. Bach Guild BGS 5006 \$5.95 (also on mono)

Virtuosi di Roma—Christmas Program. Decca (mono) DL 9649 \$4.98

The Birth of Christ. Victoria, Palestrina, etc.) Featuring Netherlands Chamber Choir. *Epic BC 1044 \$5.98 (also on mono)

CHRISTMAS HYMNS AND CAROLS—Sung Columbia Boychoir—Joy to the World. *Decca DL 78920 \$5.98 (also on mono)

Alfred Deller Consort—The Holly and the Ivy. Vanguard (mono) 499 \$4.98

Rosalind Elias—Giorgio Tozzi—Yuletide Song Fest. *RCA Victor LSC 2350 \$5.98 (also on mono)

Mahalia Jackson—Sweet Little Jesus Boy. Columbia (mono) CL 702 \$3.98

Lanza Sings Christmas Carols. *RCA Victor LSC 2333 \$5.98 (also on mono)

Mormon Tabernacle Choir—Carols. Columbia (mono) ML 5222 \$4.98

(* signifies new release)

Mormon Tabernacle Choir—The Spirit of Christmas. *Columbia MS 6100 \$5.98 (also on mono)

N. Y. Pro Musica Antiqua—Medieval Christmas Carols. Esoteric (mono) 521 \$4.98

Randolph Singers—Christmas Carols. *Westminster WST 15052 \$5.98

Robert Shaw Chorale—Hymns and Carols. RCA Victor LSC 2139 \$5.98 (also on mono)

Trapp Family Choir—Christmas. Decca (mono) DL 9553 \$4.98

Roger Wagner Chorale—Joy to the World. Capitol SP 8353 \$5.98 (also on mono)

CHRISTMAS HYMNS & CAROLS—Played Leroy Anderson and His Orch.—A Christmas Festival. *Decca DL 78925 \$5.98 (also on mono)

Frank Chacksfield and His Orch.—Music for a Merry Christmas. *Richmond S 30056 \$2.98 (also on mono)

Christmas Bells in Stereo. *Kapp KS 3038 \$4.98

Deutschmeister Band—Christmas Carols. *Westminster WST 15048 \$5.98

Percy Faith and His Orch.—Music of Christmas. *Columbia CS 8176 \$4.98 (also on mono)

Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond.—Music of Christmas. Capitol SP 8393 \$5.98 (also on mono)

Austin Lovelace—Christmas Carols for Organ. *Concert-Disc 34 \$6.95 (also on mono)

George Melachrino Orchestra—Christmas Joy. *RCA Victor LSP 2044 \$4.98 (also on mono)

Music Boxes for Christmas. Westminster WST 15016 \$5.98 (also on mono)

101 Strings—The Glory of Christmas. Stereo-Fidelity 7100 \$2.98 (also on mono)

Carlos Salzedo—Christmas Carols for the Harp. Mercury (mono) MG 50116 \$4.98

Roger Williams—Christmastime. *Kapp KS 3048 \$4.98 (also on mono)

CHRISTMAS STORIES AND LEGENDS A Child's Christmas in Wales, Dylan Thomas. Caedmon mono 1002 \$5.95

The Christmas Story in Carols, Basil Rathbone. Westminster mono 6034 \$3.98

Dickens' A Christmas Carol, Ronald Colman. Decca mono 8010 \$3.98

The Littlest Angel, Loretta Young, Gregory Peck. Decca mono 8009 \$3.98

The Spirit of Christmas, Past, Present and Future, Ken Darby. *Decca DL 78939 \$4.98 (also on mono)

CHRISTMAS POPS Ames Brothers—There'll Always Be A Christmas. RCA Victor LPM 1541 \$3.98

Harry Belafonte—To Wish You a Merry Christmas. RCA Victor LSP 1887 \$4.98 (also on mono)

Boston Pops Orchestra, Fiedler cond.—Pops Christmas Party. RCA Victor LSC 2329 \$5.98 (also on mono)

Season's Greetings from Perry Como. RCA Victor LSP 2066 \$4.98 (also on mono)

George Feyer—Echoes of Christmas. Vox mono 25010 \$3.98

Ira Ironstrings Plays Santa Claus. *Warner WS 1339 \$4.98 (also on mono)

Sammy Kaye—I Want to Wish You a Merry Christmas. Columbia mono CL 1035 \$3.98

Mitch Miller—Christmas Sing Along with Mitch. Columbia CS 8027 \$4.98 (also on mono)

Harry Simeone Chorale—Sing We Now of Christmas. *20th Fox 3002 \$3.98

Stan Freberg—Green Christmas from "Original Cast." *Capitol mono T1242 \$3.98

The Three Suns—A Ding Dong Dandy Christmas. *RCA Victor LSP 2054 \$4.98 (also on mono)

CHRISTMAS AROUND THE WORLD Christmas in Australia, Austria, Brazil, Cuba, France, Germany, Italy, Poland, Portugal, Sweden. Capitol mono T 10164/8, T 10108, 10079, 10198, 10095, 10093 10 12" \$3.98 each

Christmas in Scandinavia. Axel Stordahl Cho. & Orch. *Decca DL 78933 \$5.98 (also on mono)

Christmas in Spain. Madrid Concert Orch. *United Artists 6059 \$4.98 (also on mono)

Christmas Songs from the Old World. *Monitor mono MF 323 \$4.98

Christmas from Hawaii—The Surfers. *HiFi-record S 410 \$5.95 (also on mono)

CHRISTMAS FOR KIDDIES Captain Kangaroo's Merry Christmas. Golden mono GR 26 \$1.98

Children's Christmas Album—Cyril Stapleton. *Richmond S 30057 \$2.98 (also on mono)

Christmas for Children—Frank Luther. Vocalion mono 3626 \$1.98

First Christmas Record for Children. Columbia mono CL 1027 \$3.98

Christmas Songs for Children—Marty Gold Children's Chorus. *Knapp KS 3037 \$4.98 (also on mono)

Kukla, Fran and Ollie—Merry Christmas. Decca mono DL 8192 \$3.98

Christmas Surprises. *Disneyland mono MM 30 \$1.98

Christmas Songs from Many Lands. *Folkways FC 7750 \$5.98

Grandpa Magic's Toy Shop. *Riverside Wonderland 1401 \$1.98

Santa Claus in Person—Songs and Games. *RCA Victor LBY 1033 \$1.98

Little Star of Bethlehem and Toy Box. *Cricket CR XI \$1.98

FOR CHRISTMAS DANCING Christmas with Conniff—Ray Conniff Singers. *Columbia CS 8185 \$4.98 (also on mono)

Jan Garber and his Orch.—Christmas Dance Party. *Decca DL 78932 \$4.98 (also on mono)

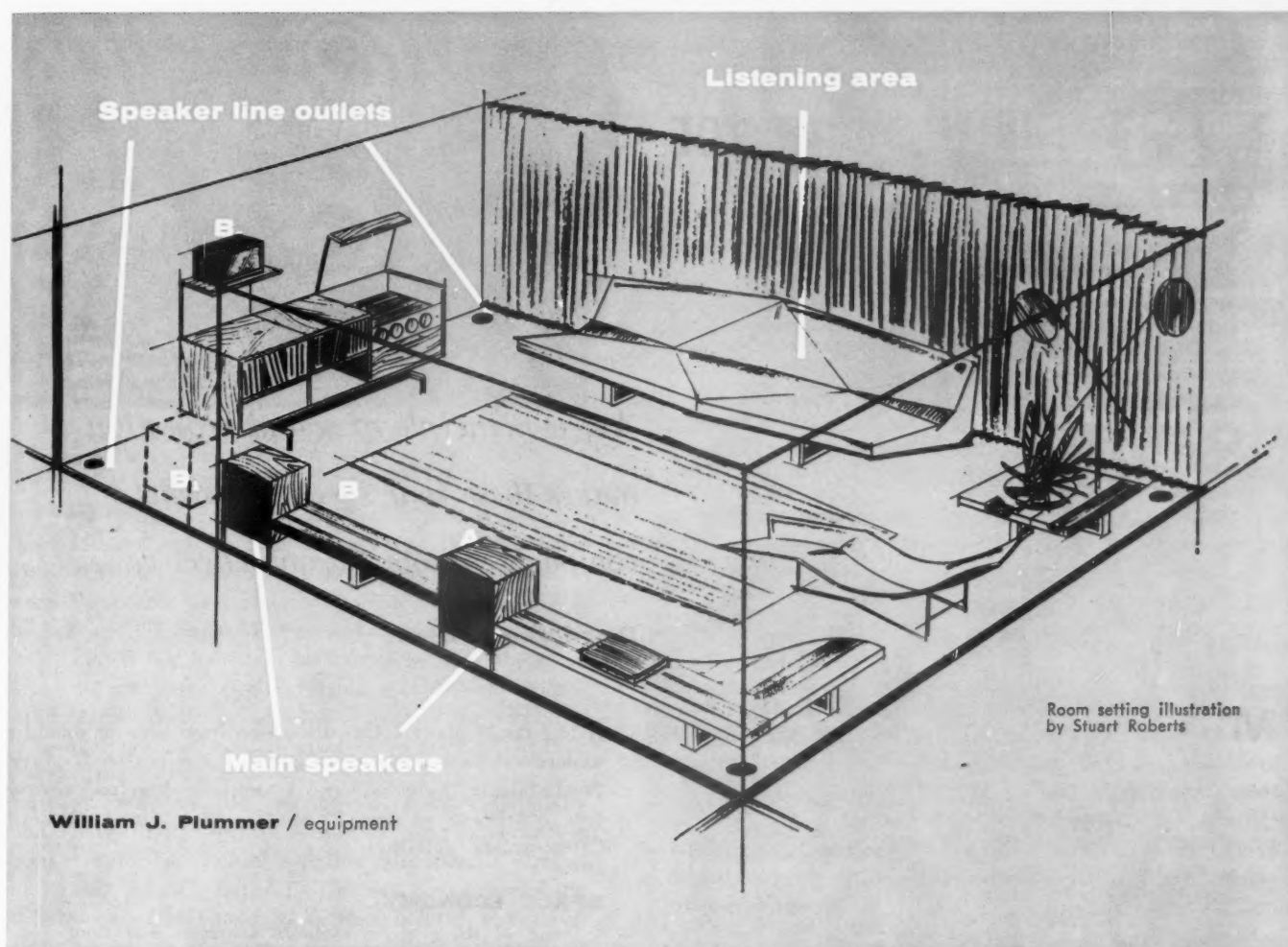
Lester Lanin and his Orch.—Christmas Dance Party. *Epic BN 547 \$4.98 (also on mono)

Guy Lombardo—Jingle Bells. *Decca mono DL 8354 \$3.98

Vincent Lopez—Christmas Music. *Coral (mono) 57189 \$3.98

HIFI REVIEW

SIDEWAYS SOUND THROW



PROBLEM:

The optimum speaker spot is right in the middle of our doorway.

IT WAS SOLVED THIS WAY:

Create a "phantom" sound source with an auxiliary speaker.

To experiment with various speaker positions in our living room, I installed speaker extension lines around the room with receptacles at each corner. These receptacles were polarized to maintain proper speaker phasing and the left/right relationships could be maintained in any setup with the channel-reverse control on our preamp.

We found several successful configurations. But the most pleasing one had the speakers along the wall at the positions marked A and B₁. The opposite wall behind our listening couch was draped over most of its area, affording a sound-absorbent surface that minimized inter-channel crosstalk within the room.

The bugaboo of what otherwise seemed like a perfect arrangement was that speaker position B₁ was in the middle of the only doorway into the room. We solved that problem by moving the speaker to position B and augmenting it with a small bookshelf speaker facing sideways into the room from B₂. By adjusting the pad-type volume controls on the big B speaker, we so balanced the outputs of B and B₂ that

the sound source appeared to be at B₁ where it should optimally be. It should be noted that the apparent source of this channel may be shifted by means of the pad control anywhere between B and B₂. This is convenient for taking into account various seating positions of the listener.

Precise "focusing" of the stereo effect for a given listening position is not necessary with this arrangement. The sideways-sound throw of the auxiliary bookshelf speaker B₂ broadens the stereo area so as to allow considerable freedom of movement on part of the listener.

Your hi-fi system may be "news!" We're on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted. —Ed.



Satellites

for



stereo

*A new principle of sound projection
makes these four speaker systems
compact, economical and effective*

Hans H. Fandel/equipment

MANY homes about to be enriched by stereo face the problem of space shortage. Often there simply is not enough room for two full-range speakers.

To this difficulty the so-called satellite-speaker systems offer a ready solution. Three such systems have recently reached the market. Those made by Electro-Voice, Jensen and Lafayette are sufficiently similar in concept to be described by way of a running comparison. The fourth by Weathers Industries is in many ways so radical a departure as to demand separate discussion.

To begin with, let us compare the Electro-Voice and Jensen and Lafayette designs. These are stereo systems with no "extra speaker"—at least not in the conventional sense. The whole setup consists of a single bookshelf-type speaker flanked by two small "satellites." Such astronomical lingo may have bemused the Jensen people into naming their system "The Galaxy," while Lafayette calls theirs the "Celestial." Electro-Voice remains more down to earth in nomenclature calling their product simply the "Stereon."

The principle of these systems is to combine the bass of both channels in the single center speaker while the upper frequencies of left and right channels are relegated to the corresponding satellites. Such pooling of the bass in a common woofer is permissible because the lows contribute no directional stereo information. The lateral aspect of stereo derives mainly from separation in the sound spectrum above 200-300 cycles.

This acoustic principle is identical to that employed by the Stephen's "Stereodot" and University's "Stereoflex" add-on speakers.¹ Like the "Stereodot," the new E-V "Stereon" Models 100 and 300 are intended as conversion adjuncts to extant mono speakers, while the Jensen "Galaxy" and the Lafayette "Celestial" represent complete, compact systems. However, we have used the two "Stereon" satellites in conjunction with the E-V "Esquire" bookshelf speaker, which together make up a 3-piece "miniature" stereo system essential-

ly like the "Galaxy." Our discussion from here on should be understood as a comparison between the Jensen "Galaxy," the Lafayette "Celestial" and a composite Electro-Voice system consisting of one "Esquire" center unit and two "Stereon 300" satellites.

SPACE ECONOMY

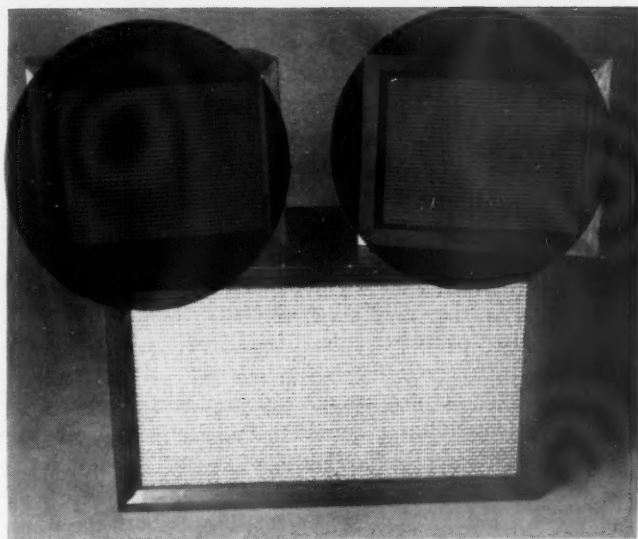
None of these three systems demands any floor space. The basic center units are "bookshelf" speakers of moderate dimensions. The satellites of the Jensen "Galaxy" are really diminutive—hardly bigger than a cigar box for a hefty brand of cigars. Moreover, they may be hung on walls like pictures. The Electro-Voice "Stereon" satellites are larger and heavier and intended for shelf placement. Lafayette's satellites are in between in terms of size and weight. This difference in satellite construction results in a marked contrast of tone quality between the rival designs. We shall later examine these sonic factors at length.

TRIPLE-SOUND SOURCE

All three systems provide a three-speaker sound source. The center units serve not only in the bass department but extend well into the midrange, where they overlap broadly with the satellites. Jointly, the three speakers form an impressively broad midrange front facing the listener. This adds enough "center fill" to smooth out any "hole in the middle" left there by those still far too numerous recording engineers who can't tell the difference between good stereo and a ping-pong game. The center source also permits wider separation of the satellites without danger of tonal sag in the middle.

The benefit of the three-speaker source spread accrues not only to stereo; it also invests monophonic discs with hitherto unsuspected spaciousness of sound.

¹ cf. *Stereo with a Speaker and a Half* by O. P. Ferrell, *HiFi REVIEW*, November 1958.



Lafayette's "Celestial"

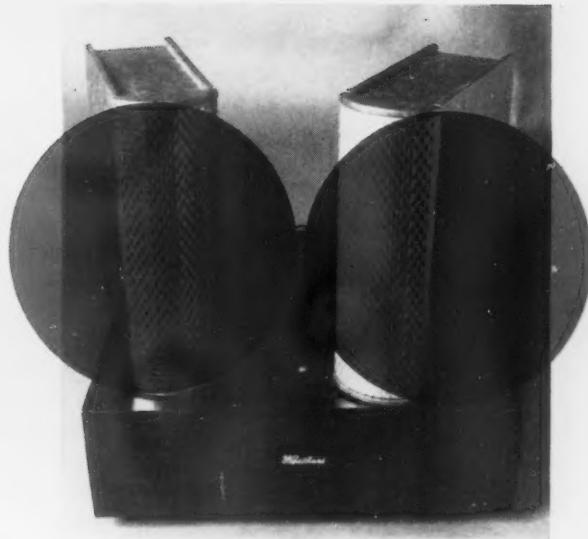
These satellite systems offer an uncommonly wide choice of sound-distribution patterns. For one thing, the distances between the center unit and the satellites are left wholly to the listeners' discretion. The area of optimum stereo can be "moved" closer (by reducing the spread between the satellites) or further away (by increasing speaker separation). Because of the small size and low weight of the satellites, this "speaker moving" process involves no more strain than that of shifting a desk lamp.

Moreover, each of the satellites may be individually "aimed" outward or inward to suit the acoustics of the listening room. The Jensen satellites also permit vertical tilting so that not only the walls but also the ceiling of the room may be called upon to furnish helpful reflections. Lafayette's satellites have sloped front panels that can project the sound in any desired direction, depending on which way the sloped panel is facing. You may, for instance, group all three units close together and let the panels face outward to spread the sound; you may like it better with the satellites spaced wide apart and facing toward the center of the room, or you may direct the sound straight forward and use the panel slope for upward or downward tilt. A half hour's experimentation in your own living room will decide your favor between sound directly aimed at the listening area or sound scattered and detoured by reflection. In either case, you are likely to achieve a wider area of stereo listening than most conventional 2-speaker setups. After all, the Electro-Voice, the Jensen as well as the Lafayette are all 3-unit systems akin in effect to stereo installations with a "center channel."¹

MEASURES AND MERITS

Item by item, there are marked differences between the Electro-Voice, Jensen and Lafayette systems.

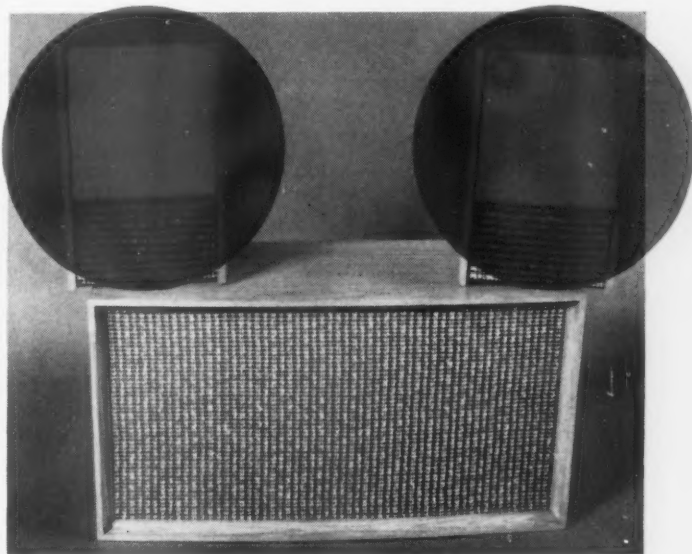
Center unit: Both the E-V and the Jensen center units are elegantly carpentered. The E-V "Esquire," being a full-range system capable of independent performance as a mono speaker, is somewhat larger than its Jensen counterpart. The innards of the "Esquire" include an EV 12BWS 12-inch woofer, which owes to its highly compliant cloth suspension a cone resonance as low as 22 cycles and whose ample magnet (total flux 79,300 maxwells) helps keep the bass transients



Weather's "Harmony Trio"



Electro-Voice "Esquire-Stereo"



Jensen's "Galaxy"

¹ cf. *The Mutated Audiophile*, HiFi Review, June 1959.

clean. A T8 self-enclosed 8-inch unit serves the midrange from 600 to 5,000 cycles. At 3,500 cycles the T35-B horn tweeter takes over and runs up the scale to 18 kc. A double-section frequency-dividing network (Model X1033), with a built-in treble-balance control, completes this compact unit covering the full range from 40 cycles to 18,000 cycles with deviations from linear response no greater than four decibels.

In contrast, the Jensen "Galaxy" center unit contains only a single 8-inch woofer. Nevertheless, it forms a notably effective bass source. To hear a 40 cycle note emerge from such a bantam box fairly confounds the old-timer, who cut his hi-fi teeth on the giant baffles of yesteryear.

This remarkable bass/space ratio (which to audio engineers is as much a shibboleth as the power/weight ratio is to their automotive brethren) derives largely from the employment of Jensen's "Flexair" dual-channel 8-inch woofer, which owes to compliant cone suspension and a long voice-coil gap its uncommon freedom to travel a $\frac{5}{8}$ -inch stroke. This, aided by carefully matched baffling, accounts for the far bottom reach of so small a speaker. The Jensen center unit ranges up to 1,000 cycles with a falling response, augmenting the satellites in the lower midrange and providing the third sound source in that part of the spectrum. Above 1,000 cycles the outriggers are on their own. The three-source effect is therefore confined to the 350-1000 cycle band, in contrast to the E-V system where the three-source effect may be carried throughout the spectrum.

The Lafayette "Celestial" is in structure and appearance a close relative of the Electro-Voice system, but in terms of function, it represents a design philosophy midway between the E-V and the Jensen. The center unit is powered by a 12-inch woofer whose dual voice coil combines the low-frequency signals of both channels. No other speakers are located in the center, which, unlike the E-V, is *not* a full-range unit. It serves the frequency range up to 350 cycles, at which point the satellites cut in. The center unit features a new type elliptical port, which permits the back radiation of the woofer to contribute to the bass output. This gives the "Celestial" a margin of efficiency, making it more sparing in

its wattage requirements. The "Celestial" therefore may be used with low-wattage amplifiers in the 10 watt class.

Satellites: Each of the sturdily constructed "Stereons" contains a hefty dual-cone, 8-inch, full-range speaker, augmented above 5,000 cycles by a T-35B horn tweeter. Frequency division between the two is entrusted to a full crossover network, featuring an ample air-core coil. The cabinet itself is well padded against the possibility of resonance and standing waves.

The satellites of Jensen's "Galaxy" are light and small, hung within brackets that are conveniently attached to walls, or might simply serve as desk stands for these speakers. Within these brackets, the whole satellite swivels freely to permit "aiming" of their sound radiation in the up-or-down plane. The possibility of providing indirect sound reflected from the ceiling may enhance and widen the stereo effect in many acoustic situations.

The small hull of each Jensen satellite harbors two driver elements: a six-inch midrange cone speaker for the frequency range of 350 to 2,000 cycles and a $3\frac{1}{4}$ -inch cone tweeter going up from there to 14,000 cycles. They also contain a simple crossover network to provide this frequency division. The satellites are backed by a plastic cowl that maintains a sealed air space behind the midrange cone, presumably for tighter damping. The tweeter back is self-enclosed by a metal shield.

Each of the "Celestial" satellites contains one of Lafayette's unorthodox SK-128 "duaxial" speakers, which combines an 8-inch midrange unit and a small cone tweeter in the same frame. Unlike most such designs, this is not a coaxial speaker. The tweeter does not share the same axis with the mid-range unit, but is mounted off-center to avoid phase interference. Response extends to 20,000 cycles.

Lafayette also offers an economy version of the "Celestial," similar in concept and construction, but employing a smaller woofer (8-inch) in a correspondingly smaller enclosure. The satellite units of the economy model contain wide-range 8-inch speakers without the separate tweeter unit offered in

ELECTRO-VOICE ESQUIRE-STEREON

JENSEN GALAXY

	CENTER UNIT (ESQUIRE 200)	SATELLITES (STEREON 300)	CENTER UNIT	SATELLITES
Components	12" woofer 8" midrange driver and horn tweeter crossover at 800 and 3500 cycles	8" midrange driver and horn tweeter	8" woofer and system divider network	6" midrange driver and 3" tweeter with 2,000-cycle crossover
Construction	$\frac{3}{4}$ " wood lined with sound-absorbent material.	$\frac{3}{4}$ " wood lined with sound absorbent material	$\frac{3}{8}$ " wood lined with sound absorbent material	$\frac{5}{8}$ " wood with plastic shell (no absorbent lining)
Crossover	No crossover network between units. Stereon portion operational to 70 cycles. Crossover points between the three elements of the full-range center unit are at 600 and 5,000 cycles. In the satellites tweeter action begins at 5,000 cycles		350 cycles	Midrange: 350-2,000 cycles Tweeter: 2,000-14,000 cycles
Design Factors	High compliance 12" speaker in sealed enclosure provides bass; separate midrange and treble units.	8" dual-cone speaker augmented by horn tweeter	High compliance 8" woofer in tube vented enclosure	6" midrange cone speaker and $3\frac{1}{2}$ " cone tweeter
Dimensions (inches)	13 $\frac{1}{2}$ x 14 x 25" wide	14 x 8 $\frac{3}{8}$ x 11 $\frac{1}{2}$ " wide	12 $\frac{1}{2}$ x 10 $\frac{1}{2}$ x 24" wide	11 $\frac{1}{2}$ x 4 $\frac{1}{2}$ x 7 $\frac{1}{2}$ " wide
Frequency Response	40—18,000 cycles	below 200—18,000 cycles	36—1,000 cycles	350-14,000 cycles
Power Rating	35 watts r.m.s. and—70 watt peaks per unit		25 watts r.m.s. and—50 watt peaks per unit	
Price	\$111.00 (\$99.50 unfinished)	\$49.50 (each*)	\$169.50 or \$92.50 in kit form for entire 3-piece system.	

*Alternate satellite; a Stereon 100 is available without horn tweeter for \$34.50 (each).

the "De Luxe Celestial." The frequency response of the economy model is rated from 25 to 16,000 cycles, but its power-handling capacity at 30 watts is equal to that of its larger counterpart.

Controls: In this respect the Electro-Voice and Jensen designs represent diametrically opposed design attitudes. Electro-Voice permits the user a wide variety of adjustments. Jensen permits none.

On the "Esquire" center unit, Electro-Voice offers a joint control of the midrange and highs as well as a separate treble control. Each of the satellites provides a level control for the tweeters. Although there are no overall level controls on any of the E-V units, the mentioned controls in conjunction with the balance control of the amplifier, are ample for balancing the three sources. The Lafayette system provides separate level and treble for both channels.

In denying the listener these amenities, Jensen may have argued that the whole system comes pre-balanced from the factory and that the untrained amateur should not meddle with the balance decreed by their engineers. There is surely something to be said for this point of view, but without any leeway in adjusting the system, how are we to take account of such local variables as reflection losses in "stuffed" rooms or harsh reflection in bare surroundings? Also, it would be helpful to have a means of attenuating the center fill provided by the third source when greater separation is desired.

WEATHERS "HARMONY TRIO"

Here we have what might be called—stretching the point moderately—the world's first "invisible" speaker system. It is not merely that each of the three units (center speaker and two satellites) is astonishingly small—though diminutive, they are plainly visible to the naked eye. What makes them invisible is camouflage. The satellites, hardly bigger than a book, actually look like a book. Placed on the shelf, they look like just another volume.

The bass unit is simply shoved out of sight. Being about the

size of a shoebox for a man with big feet, it is easily concealed under couch, commode, or any kind of furniture.

But how, you may ask, will it sound from under there? Actually, it doesn't matter where you put the center unit. Its sound is completely non-directional.

Unlike Electro-Voice and Jensen, Weathers assigns no midrange functions to the center unit. It serves exclusively in the low-bass department below 70 cycles. Its position in the room is therefore entirely non-critical.

This fact alone points up the radical difference in concept between the Weathers and the other two systems. Jensen and Electro-Voice are conceived as "quasi-three-channel" installations, laying down a broad midrange front with center units and satellites widely overlapping. Weathers, though employing satellites, is acoustically far closer to the classical two-channel stereo setup. The center unit merely provides the bass in a range so low as to be wholly non-directional. It does not enter the acoustic picture as far as sound localization is concerned. In that respect, the satellites have it all to themselves—just as if they were two ordinary speakers.

The inevitable question is how Weathers managed to pack full-range performance into speaker units of such remarkable smallness. The answer lies in the unusually low woofer crossover frequency (70 cycles) and in unique cone treatment.

The 10-inch woofer cone is heavily mass loaded by foam material applied directly to the cone and is driven by a long-throw voice coil, giving it exceptional bass characteristics for its size. The back of the woofer works into a sealed enclosure while the front of the cone "looks" into a narrow gap which by its slot-loading effect further lowers the resonance. Response is essentially flat from 35 to 70 cycles. From there on, the satellites take over.

Within its book-shaped exterior, each satellite carries an oval 2½ x 10-inch speaker with a substantially flat response up to 15,000 cycles. Response peaks are eliminated by a cone design providing "variable mass." The total "swinging mass" is greater at low frequencies than at the highs. (This is achieved through a foam material with high mechanical

WEATHERS HARMONY TRIO

LAFAYETTE CELESTIAL-SATELLITE

	CENTER UNIT	SATELLITES (HARMONY)	CENTER UNIT	SATELLITES
Components	10" woofer	2½ x 10" full range speaker	12", dual voice coil, high-compliance woofer and crossover networks	8" "duaxial" speaker
Construction	Heavy wood with extra bracing	Wood with metal front	¾" wood lined with acoustical padding	¾" wood lined with acoustical padding
Crossover	No crossover network between units. Speakers are operational to 100 cycles with full efficiency; down slightly at 70 cycles		350 cycles	Midrange: 350–2,500 cycles Tweeter: 2,500–20,000 cycles
Design Factors	Variable mass woofer in small sealed, flat infinite baffle. Infinite baffle housed in slot-loading enclosure	Sealed infinite baffle with variable mass speaker	High compliance 12" woofer in infinite baffle	Two element midrange and tweeter
Dimensions (inches)	16½ x 10½ x 6" high	11 x 9½ x 3¾" wide	14 x 13½ x 23½" wide	10 x 8 x 13" wide**
Frequency Response	35-70 cycles	70–15,000 cycles	20–350 cycles	350–20,000 cycles
Power Rating	10 watts; protected with fuse.	3 watts, 10 watts peak for speaker protection	30 watts	10 watts
Price	\$69.50 with matching network Entire system (center unit and two satellites with matching unit) may be purchased for \$119.50		Entire systems cost: \$109.50 (An economy model of this system—see description in text—is available for \$74.50)	

**Sloping front panel makes satellites thinner on top than at bottom.

inertia that is attached to the cone. At high frequencies, this inertia prevents it from participating in the vibrations). Weathers claims that this "variable mass" of the cone assures constant voice-coil impedance over the entire range, contributing to the smoothness of the speaker.

The extreme compactness of the entire system entails one drawback. To get efficient bass projection from a hidden center unit, it is recommended to drive it with a separate 10-watt amplifier. At this writing, Weathers has just announced that a compact, fully transistorized amplifier will be available to provide the necessary bass amplification in the 35-70 cycle range for this speaker system. None of this unduly complicates the hookup procedure, which is clearly explained in the instructions and should take no more than about fifteen minutes to complete.

(In a discussion of satellite speaker systems, it should be noted that the new Heathkit SD-1 complete-sound system also employs the satellite principle. In this low-cost kit, an 8-inch central woofer is used in combination with crescent-shaped satellites, each containing a 6 x 9-inch extended-range speaker. The crossover takes place at 250 cycles and the associated 5-watt per channel amplifier employs matrix circuitry obtaining stereo by the CBS sum-and-difference method. However, since this model comes only as a complete sound-system kit and not as a separate speaker system, it is only mentioned in passing, pending fuller discussion at a later date.)

HOOKUP PROCEDURE

The interconnections of a three-speaker system with a two-channel amplifier are somewhat reminiscent of a telephone switchboard during rush hour. However, in all three systems matters have been simplified for the unwary by plain coding of terminals and by the provision of special wiring harnesses of Electro-Voice and miniature two-pole plugs by Jensen. In the Jensen "Galaxy" and the Lafayette "Celestial" all crossover, and distribution elements are built-in. No external units need be connected.

For the Electro-Voice system, the use of their XT1 isolation transformer is recommended to prevent the possible shunting of audio outputs of both channels through feed-back loops. The connections to and from this external transformer are also clearly marked to forestall the possibility of error.

THE AURAL PAYOFF

No discussion of any speaker can be complete or even meaningful without assessment of its tonal qualities. Here we necessarily stand on the shifting grounds of subjective impressions and any statement in this category therefore ought to be clearly labeled as "One Man's Opinion."

The full-range center unit of the "Esquire-Stereon" combination makes a more pronounced three-source effect and hence provides a more solid sound-radiation front. The heavier construction of the "Stereon" satellites and their hefty drivers provides a tonal bonus in clean transients, generally peak-free in response, and ease in handling orchestral bursts.

The Jensen "Galaxy's" advantage of lightness and smallness allows less of a margin in the more thunderous passages. Nor can it boast of a silky quality in the treble (particularly on string sounds) that serves as the patent of nobility in the domain of hi-fi. The over-all sound—to borrow a phrase from fashion writers—is fetching rather than elegant. Pos-

sibly there are some slight resonant peaks in the tweeters (at least so it seems from the telltale sign of heightened record surface noise) and changes in tonal texture from silk to shantung. It may also be that the thin plastic cowlings in back of the satellites are not wholly anti-resonant and contribute their own modes of vibration.

These are relatively minor faults in a generally well-conceived system and they can be easily eliminated by the manufacturer. In all fairness, it should be pointed out that HiFi REVIEW enjoyed the privilege of testing one of the first pilot models of the "Galaxy" and we are assured by the manufacturer that later versions will be modified toward greater smoothness of satellite performance.

The "Celestial" impressed this listener with its pleasantly smooth treble, which should go a long way to reduce "aural fatigue" in the course of an evening's listening. The instrumental timbres sounded true and the strings were notable for the absence of stridency. The bass was full and round, contributing to the generally warm tonal character of the whole system. The low notes left nothing to the imagination. The bass coloration differed somewhat from the drier and tighter bass characteristic of the Electro-Voice. Probably this is the result of the different baffle systems used by the two manufacturers: Electro-Voice favors the sealed enclosure while Lafayette has a vented enclosure. Possibly the bass transients are sharper in the Electro-Voice system.

Whatever doubt the unusual design on Weathers book-shaped satellites may have originally inspired, it was quickly dispelled in the actual listening test. Instrumental timbres came through clearly and smoothly; string tone was especially pleasing, without any suggestion of harshness in the highs. Thanks to the low crossover point and the lack of mid-range overlap between the three units, stereo separation appeared to be somewhat more pronounced here than in the other systems. However, the listening position had to be more critically maintained for optimum stereo effect. The bass speaker performed unobtrusively, but the fullness of sound left no doubt that it was most definitely "there."

The only remaining question has nothing to do with these specific systems but concerns assumptions fundamental to the whole theory of stereo reproduction. Stereo is too young to have settled down to normative rules, and nobody, so far, has defined standards for stereo. Satellite or outrigger systems, though unusual, are therefore no less legitimate than any other effective form of stereo reproduction. Some experts, however, feel that outrigger systems with pooled-central-bass units favor stereo directionality over stereo depth. Their argument is that separate and spaced bass sources are required to convey certain bass phase relationships which they hold to be one of the contributing causes to the stereo depth effect. The opposite contention is that the three-source satellite sound makes up for any possible depth loss. Listeners may therefore find it worth their while to compare their personal reactions to satellite systems and to setups consisting of two or three full-range speakers. (Electro-Voice, in fact, suggests an arrangement consisting of three "Esquire" units).

This is not said in criticism of the satellite systems under discussion. Our remarks merely serve to place these systems in their proper context to *all* the stereo possibilities. There is no doubt that, taken on their own terms, the Jensen "Galaxy" and the E-V "Esquire-Stereon," the Lafayette "Celestial" and the Weathers "Harmony-Trio" meet a widespread demand for effective, small and economical stereo speaker systems with ingenuity and *éclat*.

—Hans H. Fantel

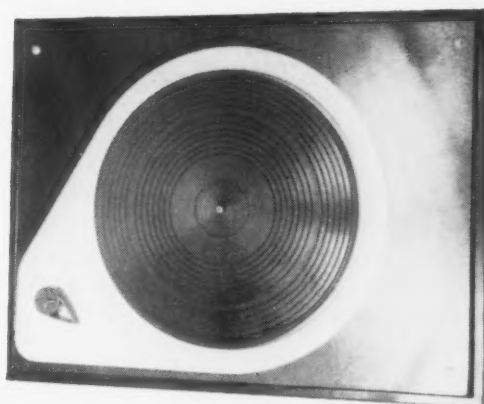
HiFi REVIEW

HAS BELT—



Gray HSK-33 combines a neat elegant look with quietly efficient operation.

Thorens TDK-101, slightly smaller than the others, fits into tighter spaces.



WON'T RUMBLE

Gray, Rek-O-Kut and Thorens turntable kits are bargain spinners for stereo records.

NORMAN EISENBERG/equipment

Rek-O-Kut K-33H is rapidly assembled and has tone arm cutout on metal mounting panel in upper right corner.



The hi-fi component in kit form has been for years a low cost attraction for many enthusiasts. These do-it-yourself units have often served as "launching platforms" for first explorations in audio. Originally, the only kits produced were for amplifiers and tuners, but more recently, kit design has grown to the point where every component except the phono cartridge can be obtained in kit form.

The latest addition to the kit family is the professional-type turntable. Like other hi-fi kits, the turntable kit is priced lower than a factory-made counterpart. What may come as a surprise to many is that, unlike most hi-fi kits, the turntables require little or no electrical wiring or soldering; anyone who can handle a screwdriver and follow simple instructions for "inserting," "lining up," "tightening" and the like can put together a turntable in less than one hour.

It is no coincidence, of course, that the turntable kits have appeared at about the same time as the tidal wave of new stereo records and stereo equipment. Stereo discs have increased the demand for good turntables among the stereo-minded newcomers to hi-fi, as well as those hard-crusted hi-fi owners who have found the required quality of stereo disc playback a bit too much for their old turntables. Such

interest is plainly in 33 $\frac{1}{3}$ rpm speed, and turntables in kit form by Gray, Rek-O-Kut, and Thorens would seem to bear this out: all are single-speed players, in tacit tribute to 33 $\frac{1}{3}$ rpm as the undisputed title-holder among mono and stereo hi-fi record speeds. Obviously, these single-speed players will appeal to audiophiles or prospective audiophiles who want quality reproduction of stereo and monophonic micro-groove records at the least possible cost.

Designs feature quality performance, appearance

A close look at these kits, in terms of assembling and using them, indicates top quality. The three discussed here include the \$49.50 Gray model HSK-33, Rek-O-Kut's \$49.95

model K-33H, and the \$47.50 model TDK-101 by Thorens. In addition to operating at only $33\frac{1}{3}$ rpm, these units share other significant features. To begin with, designing a unit to perform a specific function—in this case, to spin at one speed—permits an all-out approach with few design compromises. Generally speaking, each of these turntables is representative of the kind of husky, heavy-duty, studio-like construction and performance associated with quality transcription equipment. In each, the rumble level is satisfactorily low and the indicated speed accurate. Rumble, always a bugaboo in record-playing equipment, has become even a greater hazard with stereo, since it is picked up, along with the vertical component of the stereo signal, by the stereo cartridge. Rumble can be defeated, to a great extent, by the use of a rumble filter on the amplifier or preamp, but such filters invariably cut out a fair amount of legitimate bass response in the process of reducing the offending noise. Better to defeat rumble at its source—the turntable motor and the manner in which its power is transmitted to the platter.

Accuracy of speed also can be a problem, and should not be taken for granted. It is a fact that in some communities, urban as well as suburban and rural, there occur at certain hours a decrease in the line voltage from the nominal 117 volts a.c. to below 110 volts. This decrease is caused by abnormally heavy loads, sudden load surges, and sometimes imperfect regulation of the community's electrical supply. Such changes slow down a turntable; if the speed reduction is considerable, the music may waver and wallow, or drop in pitch.

In the Gray and Rek-O-Kut turntables, the problems of maintaining adequate accuracy and constancy of speed are solved by the use of a hysteresis motor, which is quiet and less sensitive to changes in line voltage. The Thorens uses a husky 4-pole motor that appears to be just about as quiet; additionally, the Thorens provides an adjustment that permits the user to compensate for minor variations in line voltage and thus assure accurate turntable speed and musical pitch.

Common appeal—belt drives

Each of the turntables uses some form of belt drive to translate motor rotation into platter rotation. Admittedly, belt-drive is only one of several ways to couple a motor to a platter; in single-speed turntables such as these, the belt-drive method is actually the simplest and one of the most effective means of doing the job. And, without sacrificing performance, it proves very economical—an economy which is passed on to the buyer in terms of the relatively low cost of the kit.

The manner in which the belts are used does differ among the models, although these differences apparently have no effect on comparative performance. In the Gray and Rek-O-Kut, a woven-fabric belt loops around a projecting extension of the motor shaft and thence the outer rim of the 12-inch platter. Instructions for looping the belt and making the necessary adjustments for correct tension are supplied with the kits and are as effective as they are straightforward.

In the Thorens, things are a little more complicated. The motor shaft is fitted with a pulley, and the belt loops around this pulley and then around another, larger pulley that serves as a speed-reducing wheel. This second pulley has a tapered shaft that contacts a driving idler wheel. This idler, in turn, contacts the inner rim of the 10-inch platter and

rotates it. This apparent complication is simply to provide a means of speed adjustments, which is accomplished by the tapered-shaft extension on the speed-reducing wheel. Thus, when the speed control is operated, the idler slides up and down along that tapered shaft, and its speed is determined by the radius of the shaft at the point of contact.

Also worth consideration

Not included in this article, but also available as a kit is the Weathers KL-1 costing \$34.50. The drive motor is a 12-pole light weight synchronous unit. It is coupled to the very light aluminum platter through a special extra-thin idler. The KL-1 was not included in this discussion since our material is confined to turntable kits with belt drives. Still another turntable kit omitted from this report is the Rek-O-Kut \$39.95 model K-33. This kit is essentially the same unit as the K-33H, except that it uses a less costly four-pole motor instead of the hysteresis synchronous motor found in the K-33H.

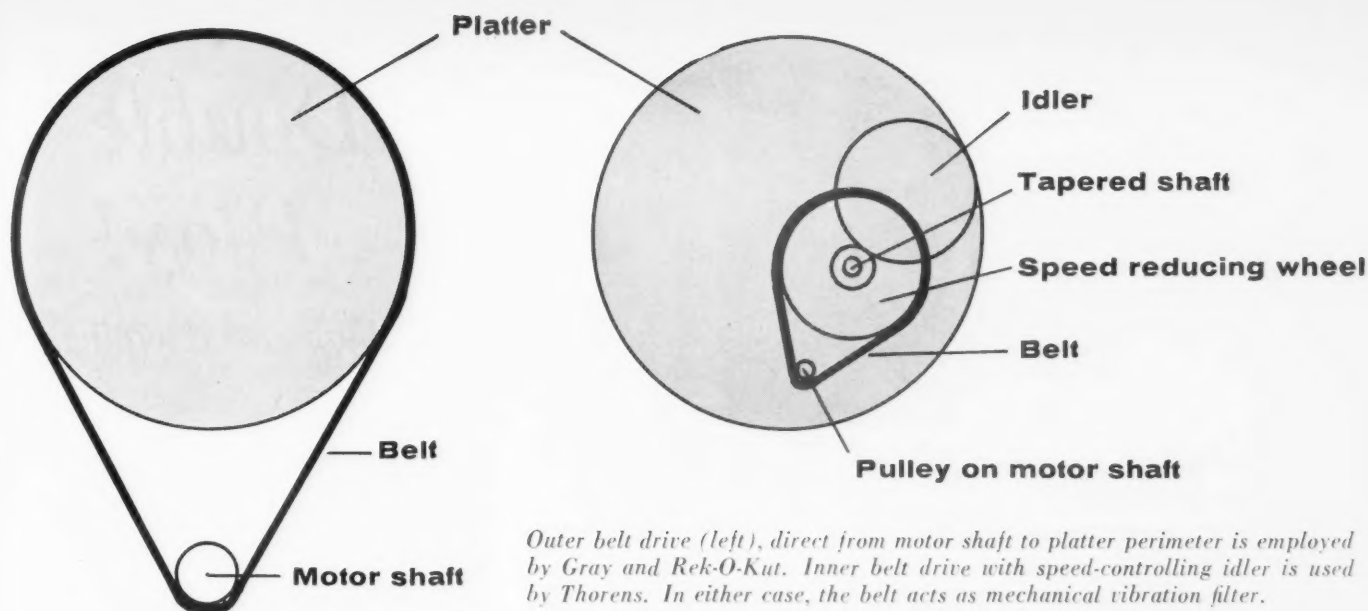
Assembly and installation

Construction time varies for the turntable kits. In terms of time and effort, the Rek-O-Kut seems the easiest—about 30 minutes, using an ordinary screwdriver. The Gray takes a little more effort, including the use of a Phillips screwdriver and a soldering iron or gun to make a few wiring connections. At that, the job shouldn't take more than 40-45 minutes. The Thorens, because of its special drive system and speed adjustment feature, takes the longest to assemble—but even this should not exceed one hour.

Although the turntables can be assembled completely from the parts supplied, each requires some kind of mounting panel and support to be used—unless you are content to prop the unit on piles of books or the like. The mounting panels or boards support the entire assembly and also serve to mount the tone arm—which, of course, must be obtained separately. In the Gray, a metal plate—supplied with the kit—serves as the mounting panel and supports the on-off switch. In the Rek-O-Kut the mounting board—not supplied with the kit—also holds the switch, while its under-surface is a handy place to fasten a rather large metal capacitor which otherwise must dangle from its connecting wires. Thorens, on the other hand, includes a metal plate with the kit; while this plate is ample to hold the motor and switch, it is somewhat scant to serve as a convenient mounting panel and should, therefore, be set into a larger board.

Any of these turntables, after being mounted onto a suitable board or panel, must then be placed on some sort of base that provides the necessary clearance for the motor and parts beneath. Ideally, this base also should provide a shock-mounting so that the entire assembly is isolated from the floor, and cushioned from heavy footfalls, and other vibrations. Suitable mounting boards and bases are not furnished with the kits, but are available at extra cost. Alternately, they can be fashioned from plywood, using templates supplied. Of the two, the mounting board, for all practical purposes, is a necessity. Whether it is ordered or made by the builder himself is not important. The wooden base may not be necessary, since, once affixed to its mounting board, the turntable can be set into any suitable horizontal resting place—such as a well cut out of a horizontal surface, or in a slide-out or lift-up top compartment in a cabinet. If no such installation is feasible, then of course the free-standing, self-contained base could be used, and conveniently located.

Installed appearance will pose no real problem. The



physical design of these turntables is an obvious tribute to the idea that hi-fi components look good as well as sound good. The Gray and Rek-O-Kut, which work similarly, also look somewhat alike. Their designers have taken advantage of the need for a belt-and-pulley housing to make of that housing a neatly turned wrap-around. This cover is a triangular segment that relates artistically and geometrically to the larger platter itself. When both are installed on a mounting panel, the net effect is one of pleasant functionalism. The Thorens, which uses more complex machinery, provides a similarly pleasant appearance which gives an impression—if not of styled geometric symmetry—at least of neat, craftsman-like design.

Dimensions

In terms of the total space needed for proper installation, the units are fairly similar. This space must include provision for mounting a tone arm. Thus, although Gray actually measures about 13½ inches square from rim of platter to edge of belt housing, its practical and logically advertised dimensions come to 15½ x 18 inches. Weighing 13 pounds, it requires 3 inches of clearance below its mounting board. The Rek-O-Kut, on the mounting board supplied

by the company, comes to a shade under 16 inches square. This 15-pound turntable needs 4 inches of clearance below the board. The Thorens, on its mounting board, measures 17¼ x 13 inches. It weighs 18 pounds and takes a below-surface clearance of 3½ inches.

Both the Gray and the Rek-O-Kut use a platter that tapers slightly at the sides to permit easy handling of 12-inch records. The Thorens platter is not tapered, but since it comes to a mite under 10 inches in diameter, the outer edge of a 10- or 12-inch record will be exposed for handling.

The prospective turntable kit buyer will inevitably question one of the main features of this type of turntable. "What happens," runs the query, "when the belt wears out?" The answer is that to date no one knows of a belt having worn out. The Rek-O-Kut people, for example, have been running one continuously, 24 hours daily, for the past six months with no sign of wear. And should one ever have to be replaced, it will cost little more than one dollar.

Norman Eisenberg has written extensively on hi-fi and stereo. His most recent article in *HiFi REVIEW* appeared in the September issue on page 38. It concerned methods of adapting monaural hi-fi systems to stereo.

TURNTABLE KIT FEATURES

MANUFACTURER	GRAY	REK-O-KUT	THORENS
Model	HSK-33	K-33H	TDK-101
Price	\$49.50	\$49.95	\$47.50
Motor	Hysteresis	Hysteresis	4-pole induction
Drive System	Belt from motor shaft to outer rim of platter	Belt from motor shaft to outer rim of platter	Belt from motor shaft pulley to speed-reducing wheel. Tapered shaft of wheel contacts idler; idler drives inner rim of platter
Platter Diameter	12 in.	12 in.	10 in.
Overall Dimensions	15½ x 18 in. with 3 in. clearance below mtg. board	16 x 16 in. with 4 in. clearance below mtg. board	17¼ x 13 in. with 3½ in. clearance below mtg. board
Weight	13 lbs.	15 lbs.	18 lbs.
Estimated Assembly Time	40-45 min.	30-35 min.	55-60 min.
Mounting and Installation	Metal plate supplied with kit serves as mounting board; base optional	Mounting board and base optional	Small metal plate supplied with kit mounts motor and switch; additional mounting board and base optional



Take One coming up—Let's check that E-string tuning once more.

Double Play!

Francescatti and Casadesu recording



The balance didn't sound too good here in the playback. A little fiddle crescendo in the third bar should help.



That tempo switch in the Scherzo threw us. Let's try a slight speed up here, then a retard.



That does it!—A tough day's work, but three Beethoven sonatas in the bag.

When it comes to violin sonata teamwork, Zino Francescatti and Robert Casadesus are the finest in the field since the great days of Busch and Serkin. Their current LP sonata repertoire offers Beethoven, Debussy, Franck and Fauré—with more to come, we hope.

Seen here in Columbia's 30th St. (New York) recording studio, these gentlemen are more than just musical perfectionists. They are warmly humorous people who clearly enjoy working together, with or without microphone.



Playback I (with Mmes. Casadesus and Francescatti on hand)—Remember that clinker?



Playback II—Your fingers got slightly tangled in that spot—non?



Magnifique, Robert!—That last bit of fireworks came off like a dream.

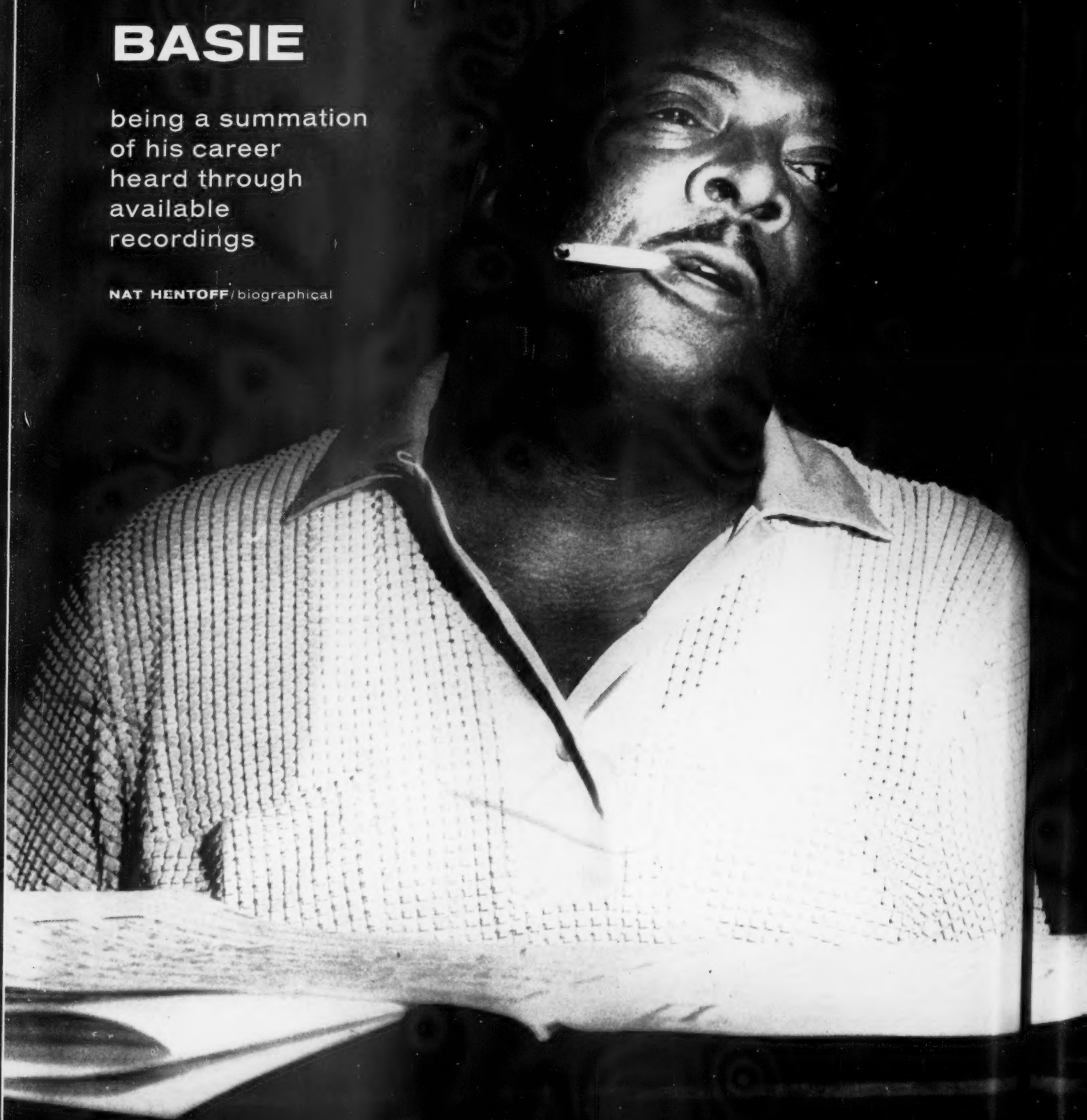
These are the **GIANTS OF JAZZ**

Part 1

BASIC BASIE

being a summation
of his career
heard through
available
recordings

NAT HENTOFF / biographical



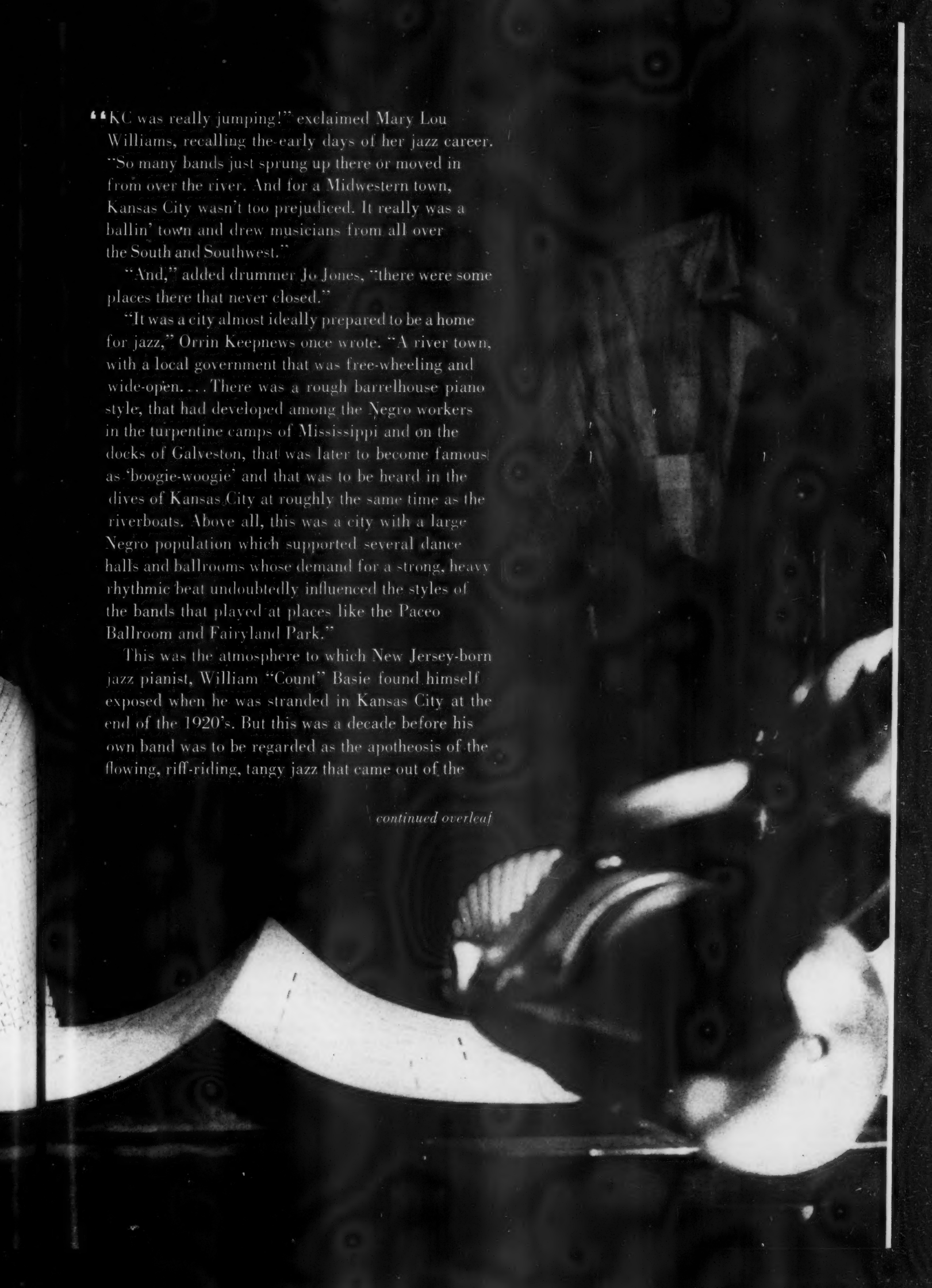
"KC was really jumping!" exclaimed Mary Lou Williams, recalling the early days of her jazz career. "So many bands just sprung up there or moved in from over the river. And for a Midwestern town, Kansas City wasn't too prejudiced. It really was a ballin' town and drew musicians from all over the South and Southwest."

"And," added drummer Jo Jones, "there were some places there that never closed."

"It was a city almost ideally prepared to be a home for jazz," Orrin Keepnews once wrote. "A river town, with a local government that was free-wheeling and wide-open.... There was a rough barrelhouse piano style, that had developed among the Negro workers in the turpentine camps of Mississippi and on the docks of Galveston, that was later to become famous as 'boogie-woogie' and that was to be heard in the dives of Kansas City at roughly the same time as the riverboats. Above all, this was a city with a large Negro population which supported several dance halls and ballrooms whose demand for a strong, heavy rhythmic beat undoubtedly influenced the styles of the bands that played at places like the Paeo Ballroom and Fairyland Park."

This was the atmosphere to which New Jersey-born jazz pianist, William "Count" Basie found himself exposed when he was stranded in Kansas City at the end of the 1920's. But this was a decade before his own band was to be regarded as the apotheosis of the flowing, riff-riding, tangy jazz that came out of the

continued overleaf



Southwest some 25 or more years ago.

Basie's early influences were the Harlem pianists who had grown up partly on ragtime—men like Luckey Roberts, James P. Johnson, and, particularly for Basie, Thomas "Fats" Waller who befriended him.

While in New York, Basie worked in dance halls, vaudeville, and as accompanist for blues singers. After being left in Kansas City with one of these theater groups, he played first for silent movies and then joined Walter Page's "Blue Devils"—an important jazz unit that was probably the best of its time in that area. By 1929, Basie had made his first recordings with Page who was later to be bassist in the Basie band. When the "Blue Devils" broke up, several of its key members, including Basie and Page, joined the Benny Moten Band. Basie also recorded with Moten, but these performances—like those of the "Blue Devils"—have long been out of print.

KANSAS CITY JAZZ

The music of Kansas City by the time Basie arrived had been influenced from several directions. Travelling New Orleans jazzmen, many of them working on the riverboats, had made a strong impact with their rough-hewn polyphonic ensemble style and improvisations; but there were other influences. A vivid blues tradition already existed in the Southwest and carriers of blues and other early jazz from Texas, Oklahoma, and elsewhere in the Southwest moved into Kansas City. Travelling bands from the East—like Fletcher Henderson's—were not uncommon; and a healthy line of western bands was developing, which led in turn to the units of Troy Floyd, Jesse Stone, Nat Towles, Alphonso Trent and T. Holder, all of them very popular in that part of the world.

Gradually through the Twenties, as a study of records by the Benny Moten band indicates, what New Orleans influence there had been was submerged into a style that became uniquely its own. A valuable survey of the Moten recordings from 1926 to 1929 appeared on three 10-inch LP's in a superb series of re-issues on RCA Victor's one-time "Label X". These and many other valuable albums in that series are still among the missing in Victor's active catalog.

The "riff" became a vital framework for Kansas City playing. Instead of the loosely contrapuntal New Orleans style, the bands in the Southwest developed insistent repeated-section figures, either answering each other or a soloist in call-and-response pattern.

"Even with the larger ensembles," Bill Simon has written, "a musician could feel that he was expressing himself as an individual. At first, most of the arrangements were never written down. One musician, then another, would invent a riff and teach it to others, and others in turn would add an embellishment or two. This rifling, this invention of melodic fragments, made all sections of a band, or all members of a smaller combo, contributors to the over-all rhythm. The function of riffs (repeated melodic fragments) is to generate exciting counterpoint of rhythms and, at the same time, provide a simple melodic-harmonic framework for the improvised jazz solos."

The continuity of this tradition in the Basie band through more than two decades is confirmed by a review in the British publication, *New Statesman and Nation*, on the occasion of Basie's appearance in London in 1957: "Its rhythm spreads with wonderful ease from the few deceptively simple chords with which Count Basie himself opens

on the piano, to the rest of the rhythm section and thence to the brass and reeds until, as one admiring British musician said, 'every man seems to be his own rhythm section'."

Regarding that rhythm, blues singer Jimmy Rushing recalls that in the Twenties the jazz rhythms of the Southwest were apt to be rather jagged in that all four beats in the bar were not accented evenly. Emphasis was frequently on two and four and also, Rushing and Jo Jones claim, on one and three by some bands. Rushing has described the Moten band when he first heard it as sounding "almost like a train coming." Men like Eddie Durham and other players, writers, and band leaders eventually contributed to an evening of the beat, Basie and his band most of all. Rushing observes that "Basie didn't accent it as much as Moten did; he carried more of an even four. But you still feel that pulse. It feels like it's floating."

Bill Simon, in a set of notes for an American Recording Society album by Basie, provides a clear analysis of the nucleus of this floating pulse in the Basie band. He points out that Basie had started as a stride pianist of the Harlem school. (Basie, incidentally, on several of his early recordings before he had his own band, shows that he could play a full, fast stride piano and that, accordingly, his later "spare" style was not due to a lack of technique.) "With Moten's band, however," Simon notes, "Basie discovered that he could make a combo swing with more freedom and a more natural propulsion by cutting down on the number of notes played on the piano, staying out of the soloists' way, and by simply 'comping' the bare minimum of chords needed—à la 18th Century figures—to set the harmonic direction, occasionally spur the ensemble or soloist, or signal a modulation.

"He'd virtually eliminate the left-hand stride," Simon continues, "letting the string bass carry a simple line, walking, four-even-notes to the bar, through the big open spaces while the guitar would *ching* alongside. This threw new weight on the bass and led to the downfall of the old corny 'slap bass' technique. It also made guitarists look for the best possible chord voicings, since guitarists could now be heard and not just felt. Piano and bass drum now had new freedom to accent at will—on or off-beat. This arrangement was perfect for the subtle, resourceful drummer, Jo Jones. Jones began to 'drop bombs', accenting heavily at irregular intervals and thus prompting the solo horns to alter the length and rhythmic patterns of their improvised solos."

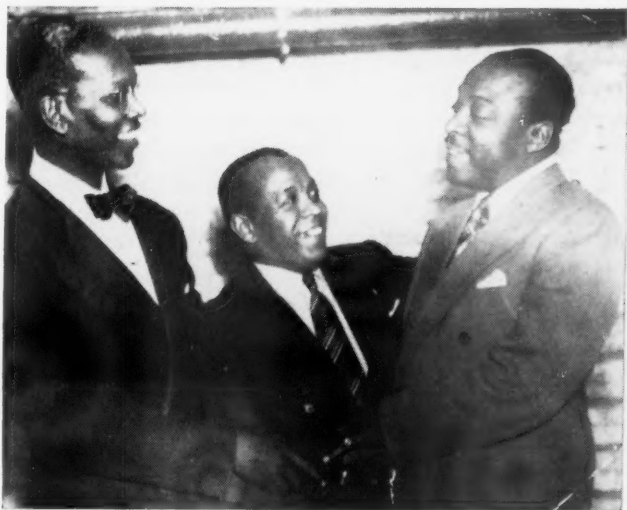
BASIE'S SMALL COMBO

In 1935, after Moten's death, his brother, Bus Moten, took over for six months and then the Moten band dissolved. Basie started a small combo of his own, including several members of the Moten band. John Hammond, who has aided the careers of many major jazzmen, heard the nine-piece Basie band broadcasting from the Reno Club in Kansas City in December 1935. (He was in Chicago for an opening of the new Benny Goodman band which he had helped set in motion.)

"This Basie band," Hammond wrote later, "seemed to have all the virtues of a small combo, with inspired soloists, complete relaxation, plus the drive and dynamics of a disciplined large orchestra." Hammond arranged for Basie to sign with MCA in the Fall of 1936. When the band first hit the road for Chicago, it had 14 pieces: Walter Page, Jo Jones; reeds, Lester Young, and Jack Washington; trum-



With Benny Moten's Band—Kansas City 1931.



Three greats of jazz—
Charlie Christian, Don Redman, the Count.



Basie's billing during his 1930s peak.



Backstage at the Roxy with Willie "The Lion" Smith
and Louis Armstrong.

BASIC BASIE FOR THE JAZZ COLLECTOR

Count Basie and His Orchestra	Decca DL 8049
Count Basie	Brunswick BL 54012
Blues By Basie	Columbia CL 901
Count Basie Classics	Columbia CL 754
One O'Clock Jump	Columbia CL 997
Lester Young Memorial Album	Epic SN 6031 2 12"
Count Basie	Victor LPM-1112
The Count	Camden CAL 395
The Swinging Count (Contains several small combo performances with Basie on the organ)	Verve 8090
Basie Rides Again (Basie on the organ again)	Verve 8108
Basie Roars Again	Verve 8018
King of Swing	Verve 8104
The Band of Distinction	Verve 8103

Count Basie Swings, Joe Williams Sings	Verve 8063
The Count	Clef MG C-685
April in Paris	Verve 8012
Basie in London	Verve 8199
Count Basie and Joe Williams at Newport (Along with Dizzy Gillespie and Mary Lou Williams at Newport)	Verve 8244
Count Basie at Newport (With Jimmy Rushing, Lester Young, Jo Jones, Illinois Jacquet, and Roy Eldridge)	Verve 8243
Count Basie	ARS G 402
Basie's Best	ARS G 422
Basie	Roulette R52003 (stereo)
Basie Plays Hefti	Roulette R52011 (stereo)
Sing Along with Basie	Roulette R52018 (stereo)

OTHER ALBUMS IN WHICH BASIE APPEARS

Benny Goodman Carnegie Hall Jazz Concert (Vol. 1) (Jam session on "Honeysuckle Rose"—1938)	Columbia CL-814
Benny Goodman Combos (Appears on four numbers, 1940-41)	Columbia CL-500
The Metronome All-Star Bands (Appears on two numbers, 1941)	Camden CAL-426
Blue Lester (Appears on three numbers, 1944)	Savoy MG-12068
The Master's Touch: Lester Young (Appears on two numbers, 1944)	Savoy MG-12071
Giants of Jazz (Vol. 1) (Appears on three numbers from Kansas City Five and Keynote date. Some sections have been cut for the EmArcy re-issue, 1944)	EmArcy MG-36048

Jam Session #3 (One side with Buddy Rich, Wardell Gray, Benny Carter, Harry Edison, early Fifties)	Verve 8051
Jam Session #4 (With Buddy Rich, Wardell Gray, Stan Getz, Benny Carter, etc., Early Fifties)	Clef MG C-4004
The Jo Jones Special (On "Shoe Shine Boy")	Vanguard VRS-8503
A Night at the Apollo (The unbilled band is Basie's)	Vanguard VRS-9006
The Eddie Davis Trio + Joe Newman	Roulette R-52007
The Sound of Jazz (Two numbers)	Columbia CL 1098

peter, Joe Keyes; and trombonist, Dan Minor were Reno Club "alumni" and among the additions were trumpeter Buck Clayton and tenor saxophonist Herschel Evans.

Before leaving Kansas City, Basie was beginning to learn about the business complexities of the outer world. In his innocence he signed a \$750 contract with Decca which, on further perusal, represented total payment for 24 sides by the full band without a penny of royalties—and this for a period of three years! Under this contract some of Basie's biggest hits—"One O'Clock Jump", "Swinging the Blues", and "Woodside"—were made for flat scale.

During the band's first Chicago engagement, John Hammond relates, "I did my first recording date with Basie. Because of his disputed Decca contract the session had to be a secret, but, in November 1936, four sides came out on the Vocalion label under the mysterious title of Jones-Smith, Inc. It was the very first record date for Lester Young, Jo Jones, and the trumpet player, Tatti Smith, and I will always remember it as the smoothest date in history: three hours of blowing without a breakdown or even a clinker. 'Shoe Shine Boy', 'Evenin'', 'Boogie Woogie', and 'Lady Be Good', were made by the five men that day. . . ."

Three of these still wonderfully alive performances are part of an indispensable Basie collection, Epic's *Lester Young Memorial Album*, which also contains two superb 1939 septet titles—"Dickie's Dream" and "Lester Leaps In"—and several of the best 1939 big-band records, including "Taxi War Dance," "12th Street Rag," and "Song of the Islands".

THE BIG BAND

Another invaluable Basie set is the Decca *Count Basie and His Orchestra* which contains ten numbers from 1937-38 and two from 1939. These are classic jazz big band performances that remain fresh and floating—"Blue and Sentimental", "Swinging at the Daisy Chain", "Evil Blues", "Honeysuckle Rose", "Swinging the Blues", etc.

Of comparable quality is Brunswick's *Count Basie*. All but one number are from 1937-38. "John's Idea" and "Blue and Sentimental" are duplicated from the Decca, but the album is nevertheless essential to a Basie collection because it includes "Jumpin' at the Woodside", "Shorty George", "Texas Shuffle", "Topsy", and a two-part "Cherokee".

These albums bear out Jo Jones' contention that, "The Basie band had the feel of a small band. The arrangements were almost all 'heads', and no matter how many men we had at any one time, there was all the freedom and flexibility of a small unit. This was not true of the other large bands contemporary with Basie, as good as they were in many respects. We'd come into the studio, decide what we wanted to play, look at the 'head', and bang! One take, or at the most two or three, and the record was made. Some of the best sides, like the small-band classics, 'Dickie's Dream' and 'Lester Leaps In,' weren't even planned. We were fooling around between takes and they decided to cut them."

A "head" arrangement is, at best, a sketch rather than a completely written out score, and sometimes isn't even written down at all.

Basie added: "I wanted my fifteen-piece band to work together just like those nine pieces did. I wanted fifteen men to think and play the same way. I wanted those four trumpets and three trombones to bite with real guts. *BUT* I wanted that bite to be just as tasty and subtle as if it were the three brass I used to use. In fact, the only reason

I enlarged the brass was to get a richer harmonic structure. I said that the minute the brass got out of hand and blared and screeched instead of making every note *mean something* there'd be some changes made."

BASIE WITH VOCALION

Basie started recording for Vocalion in 1939. Some of the best Vocalions are now available in the Epic *Lester Young Memorial Album*. Among them are "Tickle-Toe", "Louisiana", "Broadway", "I Left My Baby" (one of Rushing's most poignant vocals), etc.

In addition to the relaxed, but fully swinging impact of the band as a whole, there were several extraordinarily inventive soloists. Tenor saxophonist Lester Young, in fact, was a vital transition figure who led to modern jazz—as did drummer Jo Jones. There were also tenor saxophonist, Herschel Evans; trumpeters Buck Clayton and Harry Edison; trombonists Dicky Wells and Benny Morton, and others. There was the rhythm section of Basie, Jones, guitarist Freddie Greene, and Walter Page—the best of the swing-era rhythm sections and one of the two or three most perfectly fused rhythm sections in jazz history.

By the early Forties, some key soloists had left. Buddy Tate joined in 1939 and Herschel Evans died. Lester Young left in 1940 and rejoined the band briefly in 1943. Don Byas was one of Young's replacements. Neither Tate nor Byas, excellent as they were, were of the imaginative level of Young and Evans. Buck Clayton left for the Army in 1943. Basie did, however, add several first-rate soloists in the Forties to augment those who remained. From time to time, the band included trumpeters Joe Newman, Al Killian, and Emmett Berry; trombonists Vic Dickenson and J. J. Johnson; tenor saxophonist Lucky Thompson; and also saxophonist Tab Smith.

Until Basie's Victor period, which began in 1947, a sizable percentage of his records were outstanding—but it was the band of 1936-40 that marked Basie's peak on records.

Among the worthwhile re-issue albums of the Basie orchestra is Columbia's *Blues by Basie* which covers the period from 1939 to 1942 plus three numbers by a small combo Basie headed in 1950. The *Blues* set has some eloquent Jimmy Rushing, particularly "How Long Blues" and the urbane "Harvard Blues" with lyrics by George Frazier. There are also three memorable small-unit performances from 1942—one with just Basie and rhythm and the other two with Buck Clayton and Don Byas added. Eight numbers were cut at that 1942 small-combo date, and it is to be hoped that Columbia will eventually re-issue the other five. Similarly, Decca has yet to re-offer the eight near-perfect performances by Basie and his nonpareil rhythm section, recorded in 1939, and once obtainable on a 10" LP.

Epic's *Back in Town* covers 1941 and has several substantial numbers although the album as a whole is not up to the standard of those previously cited. *Count Basie Classics*—of the 1941-1946 period—is worth having because of "It's Sand Man", "Goin' to Chicago Blues", "Jimmy's Blues", "The King", "Taps Miller", and a new "One O'Clock Jump".

Columbia's *One O'Clock Jump* is made up of four numbers by the 1950 small combo with Clark Terry, Wardell Gray, and Serge Chaloff, among others; two 1951 big-band numbers; three band sides from 1942; and three more from 1946. Although it, too, is not one of the best Basie collections, there are enough ensemble, solo, and vocal pleasures to warrant adding it to a Basie library.

HIFI REVIEW

There remains, by the way, enough previously unreleased first-rate Basie material in both the Decca and Columbia vaults to make up additional albums.

BASIE'S VICTOR PERIOD

The band business was declining by 1947 when Basie joined Victor and, unfortunately, the A&R direction he received there was not always perceptive. Although his recordings from 1947-50 are uneven, there is one generally forceful album in this period, *Count Basie*, with Basie on organ with a small combo in "Basie's Basement"; Harry Edison in "Sweets"; a good, loping "South"; and other kicks. Camden's *The Count* is also worth having for a "Shine On Harvest Moon" with just Basie, Greene, Page, and Jones; a leaping "Backstage at Stuff"; three vocals by Jimmy Rushing; and a vigorously swinging band.

BASIE IN THE FIFTIES

Because of economic conditions in the big-band field, Basie toured with a septet in 1950-51. When he re-formed his big band and resumed recording in 1952, he soon began to record for Norman Granz, and stayed with Granz for the next five years.

The Basie band began to gather confidence and power until by 1954 it had clearly established itself with the public, critics, and other musicians as the dominant force among the big-band jazz outfits. (Ellington's "revival" after a few relatively dormant years began around 1955 and now both share commanding positions as leading jazz orchestras.)

Throughout his association with Granz, Basie—with few exceptions—was not recorded well, despite the advent of high-fidelity recording techniques. Granz has claimed that this was so because Basie insisted on a certain microphone setup that would be "natural" and wouldn't budge from his position. Granz, however, never explained why, as A&R head and company owner, he did not insist on optimum balance and why, in fact, when Basie moved to Roulette in 1957, the placement of band and microphones in the studio was changed—and advantageously. In any case, despite the sometimes muddy and nearly always constricted sound that failed to approximate the "live power" of the band, Basie's Verve albums listed in the closing discography are sufficiently exciting to warrant an audition.

The best—and best recorded—is *Basie in London* (actually made in Sweden, it appears). While he was with Granz, Basie was also represented on the mail-order American Recording Society label. The ARS albums were superior to the corresponding sets issued on Clef and Verve because ARS engineers cleaned up the tapes as much as they could and Bill Simon arranged the programs tastefully. Simon's annotations were also far more complete and comprehensive than were Granz's.

BASIE NOW

There are now at least seven Basie albums on the Roulette label, his current affiliation, which are soundly representative of his current style; *Count Basie Plays—Joe Williams Sings Standards* can be skipped, because Williams does not interpret standards with any particular distinction. The other collections are representative of the present band and are satisfactorily recorded although the presence and balance do not measure up to what Capitol accomplishes with big bands. The most interesting is *Sing Along with Basie*, in which the Lambert-Hendricks-Ross singers join with Joe Williams and the Basie band in vocalized versions of vintage Basie instrumentals.

One reservation with regard to the Basie band of the Fifties—while it is a remarkably precise yet swinging band which can generate such excitement that the music can almost be felt as a physical force, it has its limitations. Like all Basie bands, it is not only most relaxed and at its best on the blues, but the blues pervade nearly everything it plays. Yet the Basie band of the late Thirties and early Forties was more flexible and subtle in its blues and was not as ponderous in its ballads as the current orchestra.

The older band also swung collectively with more flow and buoyancy than the band of the Fifties and it certainly had superior soloists.

Basie remains a magnificent band pianist. As Raymond Horricks writes in his book, *Count Basie and His Orchestra*, "He can be playing hard, percussive chords one moment, employing a strong, two-handed attack, pushing along a full ensemble, and the next he will be stroking light, delicate touches in the treble, sensitively filling in the gaps which a soloist has left in the melodic line . . . He is always to the point when speaking through his piano, always simple, yet decisive and complete . . . Basie . . . at the piano . . . is like a complete additional section to the orchestra . . . alternating riffs with the ensemble, cleaving open theme statements and inserting solitary piano chords where another band might have scored a unison voicing for the brass . . . With simple melodic phrases, an economical use of notes and a delicate graduation of touch, he succeeded in portraying more swing in four bars of piano than a great many other musicians were able to project in several choruses of over-elaborate, note-cluttered improvisation."

An accurate appraisal of the present Basie band in general is that of Dick Hadlock in *Down Beat*: "Strangely, the Basie organization . . . is less sophisticated than his 1938 band. The crisp rubato swing of old has given way to a heavier, though still buoyant, sort of enhanced rock-and-roll setting. Joe Williams, too, the earthy, occasionally pedestrian, always blues-based singer, is not quite the worldly musician Jimmy Rushing is. The satisfying pulse created by the band usually precludes chatter about the music itself, but once the physical experience is over, one wonders whether the book couldn't use some changes and some new writers. The percussive brass, while stimulating, might be used in other ways to avoid the heavy stylization of the present band . . . Perhaps it is better to simply accept from Basie what he is now doing best, notwithstanding the potential of his men, for in this mold he will be able to maintain a commercially and artistically successful band for a long time."

But, to hear the very best jazz of which Basie is capable, you ought to hear the band of the Thirties and early Forties—and, thanks to records, you can.

Nat Hentoff has been associated with **HI FI REVIEW** as jazz record critic from the magazine's very beginnings. The pages of *The New Yorker*, *Esquire*, *Harper's*, *The Reporter* and others have carried his writing; beside which he edits, with Martin Williams, his own scholarly monthly, *The Jazz Review*. "Basic Basie" has been planned as the first of a series on "Giants of Jazz" calling on the services of various major writers in the jazz field. Photograph of Count Basie on pages 68 and 69 by Burt Goldblatt.

ANSWERS TO TWENTY QUESTIONS

1. Both Bozak and University Loudspeakers use swinging doors on their one-piece stereo speaker systems to direct and deflect the sound emerging from the two opposite side panels of these cabinets.
2. The new Knight KN-125 AM/FM stereo tuner employs "D.S.R.", a regulatory feedback technique to control sideband distortion. The amount of feedback needed to achieve signal improvement for a given station can be adjusted by means of a front-panel control.
3. Dynamically balanced tone arms literally defy gravity. They provide their own downward force by means of precisely adjusted spring tension and their counterweights also counteract possible tilt angles. Electrosonic, Audio Empire and Dynaco are the principal exponents of "dynamic balance" tone arm design.
4. The new "Quad" full-range electrostatic speaker is essentially a flat, vibrating panel standing freely in the room. Needing no enclosure of any sort, this design sidesteps all the usual problems of cabinet resonance and "boxy" sound.
5. Hartley's unconventional Model 217 10-inch, full-range speakers claim to have a frequency response down to 1 cycle per second. Since this figure is far below the audible limit, the claim, though possibly true, may be regarded as purely academic.
6. A tiny and entirely safe atomic particle emitter is fitted into the lower part of some Grado cartridges to neutralize static electricity on record surfaces.
7. The Weathers "Harmony" (see pp. 58-62).
8. Both the Shure M-212 and M-216 integrated cartridge-and-tone arms are automatically held in place by a magnetic stop when not in use.
9. Looking like an ice-cream cone standing on its tip, the free-cone tweeter of the EICO HFS-2 loudspeaker system creates a hemispheric sound pattern which, in the opinion of some, contributes significantly to the depth illusion in stereo.
10. Among many other unusual features, the Thorens TD-124 four-speed turntable has a special clutch that allows you to cue in any band or passage on a record from a stand still position without the usual "windup."
11. Tuners like the Heath Model PT-1 and the Sherwood S-3000-II have several stages acting alternately as IF amplifiers or limiters, automatically providing extra IF gain where needed or additional limit where possible.
12. A number of tone arm positioning devices have lately appeared on the market. In the Connoisseur integrated stereo tone arm and cartridge, and the Fairchild SA-12 arm, the lowering device is part of the arm. In the Thorens TD-184 and the Bogen B-60 turntable-and-tone arm combinations, the arm is lowered on the record by a sort of mechanical elevator mechanism that precludes accidental record or cartridge damage. For other tone arms, the "Dextra-Fix" arm positioner is available as an accessory.
13. Dynaco's FM tuner kit, soon to be available, can be aligned according to indications provided by its own tuning meter. Moreover, the unusually wide IF pass band of this tuner not only assures low distortion but makes the whole alignment procedure less critical.
14. A calibrated knob on the Empire 98 dynamically balanced tone arm allows adjustment of vertical stylus force with an accuracy of one-tenth of a gram.
15. Thirty full tremendous inches! It takes care of "fundamental matters" in the Electro-Voice "Patrician" speaker system and is also available separately from Electro-Voice for those who want to plumb the lower depths.
16. The Lowther full range speaker measures only six inches in diameter. However, thanks to its long, voice-coil travel and monstrous magnet, it is capable of putting out remarkably clean, low bass in horn-type enclosures.
17. The new Fisher SA-300 power amplifiers feature a special filter to optionally limit the frequency response to the audible range. This prevents the possibility of transonic oscillations or "motorboating" when capacitive loads are connected, such as electrostatic loudspeakers. Although the amplifiers are sufficiently stable to perform well with such speakers, the filter serves as an added precaution against the possibility of subtle distortions produced by such oscillation.
18. The Lafayette and the Madison Fielding stereo preamplifiers have "null calibrate" positions enabling you to balance your stereo system accurately by ear.
19. Magnetic repulsion, the force equal and opposite to the more commonly observed magnetic attraction, is used to lift the Pickering Model 80 "Gyropoise" turntable off any physical moorings and hold it floating on a cushion of air.
20. The unique midrange and treble units in the AR-3 acoustic suspension-speaker system look like small balls from the front. They have the advantage of minimum mass and maximum rigidity, which provides sharp transients and peak-free upper-range response.

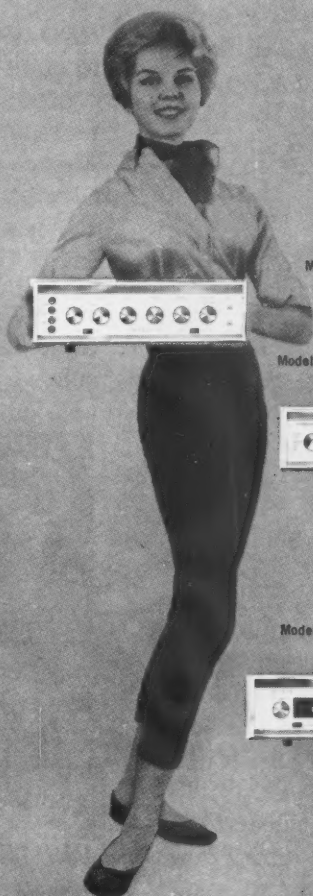
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Model S-3000 II, FM Tuner—\$105.50



Model S-1000 II, 36W Monaural Amplifier—\$109.50



Model S-2000 II, FM-AM Tuner—\$145.50

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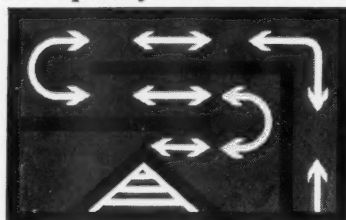
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PROJECT #1 The first consideration was given to our components. They had to have high quality reproduction. The standards we set for them can be most simply described by the phrase “Integrity in Music Reproduction.” If you are familiar with Stromberg-Carlson stereo tuners, amplifiers, turntables and speakers, we believe you will agree they earn this description.

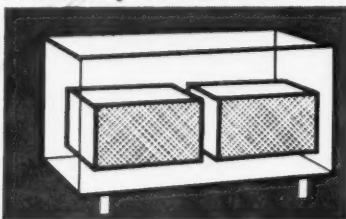
PROJECT #2 Speaker systems were the next important project. For our new kind of stereo console we needed two speaker systems of unquestionable quality. We were fortunate here, because we



had already developed a system that met the quality requirements, the well-regarded Acoustical Labyrinth® Speaker System. Its quarter

wavelength duct enclosure, properly coupled to a low-frequency radiator, achieved a system resonance lower than the un baffled free air cone resonance of the radiator itself. This is the kind of quality we knew you wanted.

PROJECT #3 To reduce the size of high quality speaker systems so that they would fit into a stereo console of reasonable dimensions. We were certain that component-quality sound in a console could only be achieved with speaker systems that



did not depend on the console cabinet for their enclosure. This meant that we had to reduce the size of the Acoustical Labyrinth enclosure.

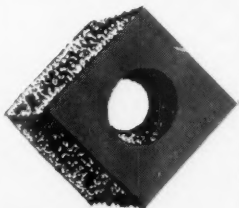
HiFi REVIEW

sure so that we could fit two separate speaker enclosures within a cabinet that had reasonable dimensions. It was not easy, but we did it. After many, many trials and tests we achieved the correct size without sacrificing one iota of the extremely linear and extended response of the system.

NOW THE MOST DIFFICULT PROBLEM HAD TO BE FACED

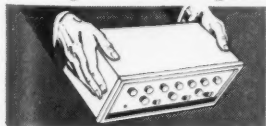
PROJECT #4 To effectively eliminate feedback by effectively eliminating the mechanical coupling that allows it to occur. Instead of treating the symptoms, we treated the cause. We developed a method of effectively isolating the speaker systems from the sensitive components. (As a result, Stromberg-Carlson Integrity Series Ensembles are the first successful uncompromised ensembles.)

The key development is what we call ISO-COUSTIC SPEAKER SYSTEM MOUNTING. This mounting, in which the resistance and compliance to vertical and horizontal pressures have been carefully engineered, has solved the problem. It allows Stromberg-Carlson to create a cabinet-within-cabinet suspension system which prevents transmission of speaker vibrations to the sensitive components. If you component owners could put your equipment into a cabinet whose speaker systems have our ISO-COUSTIC Mounting, the quality of the sound you'd hear would be as good as your component system is now. In fact, the components we use are the same ones you would choose for your separately mounted component system. They are interchangeable.



INTEGRITY SERIES WILL NEVER BECOME OBSOLETE

PROJECT #5 To assure the purchaser of an Integrity Ensemble that his choice would never be obsolete, we designed the units in accordance with a modular concept. All of the components are completely interchangeable. You can replace any component in the ensemble to keep pace with new developments—without ever replacing your fine cabinetry.



CABINETRY HAD TO BE EXCEPTIONAL, TOO

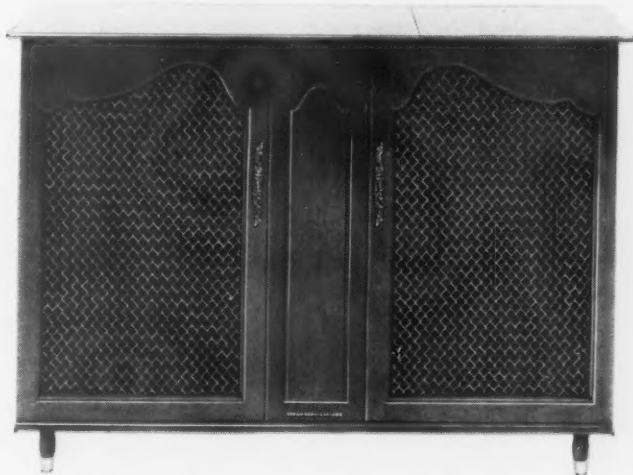
PROJECT #6 To design cabinets with the permanent beauty of fine furniture. Federico responded to the challenge by creating cabinetry in Traditional, Contemporary, Early American, Italian Provincial, French Provincial and Oriental

styling. You choose from 16 basic models in these styles, in a choice of finishes. These cabinets, like a fine painting, best describe themselves. They must be seen.

PROJECT #7 To give you maximum flexibility in your enjoyment of an Integrity Series Ensemble. Every ensemble provides for your listening tastes and room acoustics by including the Stereo Choice Switch for precise regulation of stereo separation, with or without separate matching speaker systems. All ensembles provide space for adding a tape deck.

You may select your own Stromberg-Carlson stereo components or choose a recommended component complement—in any case Stromberg-Carlson components are always interchangeable.

If you now own a console or components, we invite you to exercise your critical judgment by listening to an Integrity Series Ensemble. (You will find that the better component shops—as well as the better department and music stores—have chosen to feature this new kind of stereo console.) Listen carefully. Look closely. Ask questions. Then accept not our judgment, but your own.



INTEGRITY SERIES COMPONENT ENSEMBLES

—three hundred and fifty dollars to about six thousand dollars. You may choose from 16 models in Traditional, Contemporary and Period stylings, each tastefully designed by Federico. You may select your own Stromberg-Carlson components or choose a recommended Stromberg-Carlson component complement—in any case Stromberg-Carlson components are always interchangeable.

For a complete color catalog of Integrity Series Component Ensembles and components write STROMBERG-CARLSON, Special Products Division, 1448 N. Goodman St., Rochester 3, New York.

"There is nothing finer than a Stromberg-Carlson"

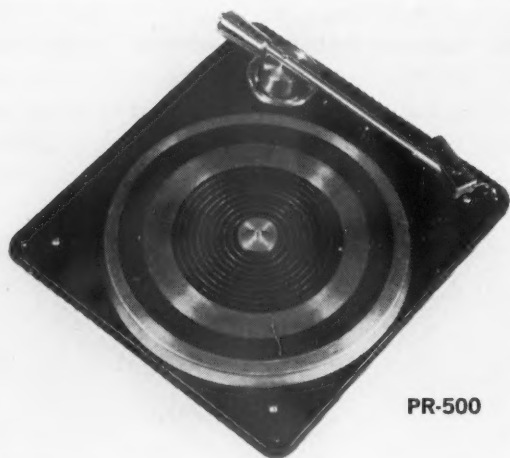
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For integrity in music....

A NEW STROMBERG-CARLSON SINGLE-SPEED TURNTABLE

...in component systems

...in Integrity Series Ensembles



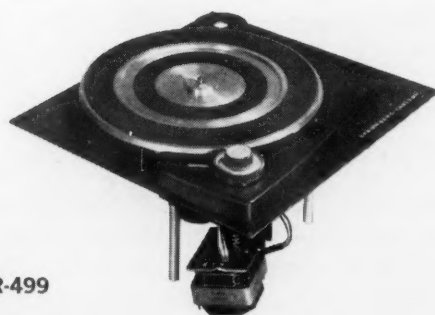
PR-500

PR-500 SINGLE SPEED Here is a revolutionary concept in turntable design: a dual-drive system consisting of two hysteresis-synchronous motors operating one belt drive.

The motors are spaced exactly 180° apart. Any variation of speed is automatically corrected by the interaction of the motors and the impregnated belt. Rumble and noise are virtually eliminated by the belt drive and a unique suspension system in which the tone arm and table, as a unit, are isolated from the mounting board.

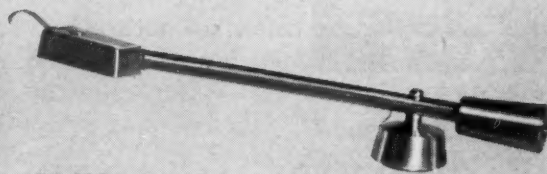
Single, 33 $\frac{1}{3}$ speed. Includes tone arm. PR-500, black and brushed chrome \$69.95*

PR-499 "PERFECTEMPO" ALL SPEEDS The "Perfectempo" incorporates every valid, time-proven design principle: belt drive; continuously variable cone drive (14 to 80 rpm); stroboscopic speed indicator; dynamically balanced, weighted table; precision motor; plus Stromberg-Carlson's original double-acting motor and table suspension system that effectively eliminates unwanted noise. Performance proves it: Wow 0.14% rms; Flutter 0.09% rms; Rumble -55 db re 20 cm/sec at 1 kc. PR-499, morocco red with aluminum trim \$99.95*



PR-499

RA-498 TONE ARM The Stromberg-Carlson Tone Arm uses the most valid engineering concepts of tone arm design. Single pivot point suspension, true viscous damping and high moment of inertia result in extremely low resonance and consequently yield flat response below the limits of audibility. A calibrated counterweight is adjustable to provide any needle point force. For stereo operation, complete with mounting base, viscous fluid, rest, and cartridge clip. Fits all standard turntables. RA-498 \$24.95*



RA-498

*Prices audiophile net, turntables less bases.

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For integrity in music...

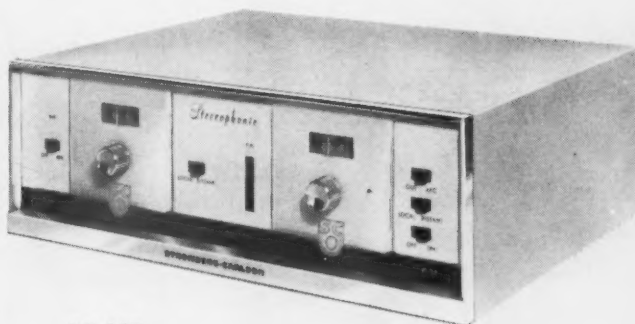
THREE NEW STROMBERG-CARLSON TUNERS

...in component systems

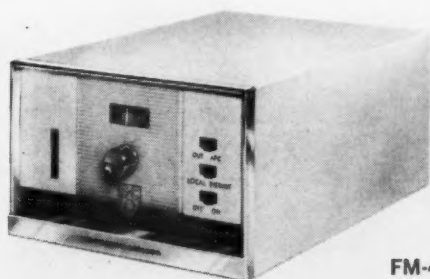
...in Integrity Series Ensembles

SR-455 AM-FM STEREO TUNER The SR-445 is actually two separate and complete units which have been placed together for convenience of mounting and use. They have individual circuitry in which no duplicate use of tubes or circuits is involved. Operate as an AM tuner, an FM tuner or together as an AM-FM stereo tuner. The SR-455 combines the separate AM and FM tuners described below. The specifications are exactly the same as listed for these two units. SR-455 \$129.95*

All three tuners are available in gold and white or black and brushed chrome. Top cover in white, black, tan or red available at extra cost.

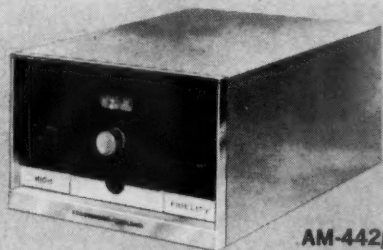


SR-445



FM-443

FM-443 FM TUNER Exceptionally sensitive, low noise reception due to the wide peak-to-peak separation (475 kc) and long, linear slope (350 kc) of the balanced ratio detector, and the grounded grid cascode front end. Sensitivity is 2 uv for 20 db quieting, 4 uv for 30 db quieting (300 ohm). Local-Distant Switch results in 2 uv for 40 db quieting on local stations. Dial station selector and "hair-trigger" tuning eye. Temperature controlled circuits eliminate drift. Includes switched AFC circuit. Tuning Range: 88-108 mc. Bandwidth: 200 kc. Frequency Response: 20-20,000 cps. Self-powered with auxiliary power for AM-441 tuner. Provision for multiplex adapter. FM-443 \$79.95*



AM-442/AM-441

AM-442 AM TUNER For exceptional AM reception, this tuner has a frequency response of 20-7,000 cps, down 7 db at 7,000 cps. It features a tuned RF stage and 3-gang variable tuning condenser. Its tuning range is 540 to 1,600 kc; Bandwidth is 9 kc. Local-Distant Switch adds 20 db quieting on local stations. Adjustable ferrite loop and external antenna. AM-442 \$59.95*

AM-441 AM TUNER Same as above, but without its own power supply \$49.95*

*Prices audiophile net, zone 1, less cover

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For integrity in music...

STROMBERG-CARLSON STEREO CONTROL AMPLIFIERS

...for component systems

...for Integrity Series Ensembles

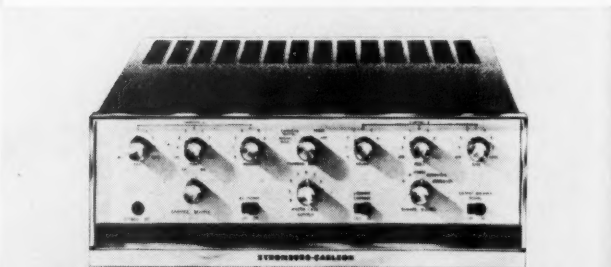


ASR-433

ASR-433 STEREO "24" CONTROL AMPLIFIER A dual channel amplifier with excellent performance and control features. Each channel provides 12 watts of exceptionally clean, balanced power. The exclusive "Stereo Tone Balance" signal permits you to adjust the two channels by a single tone.

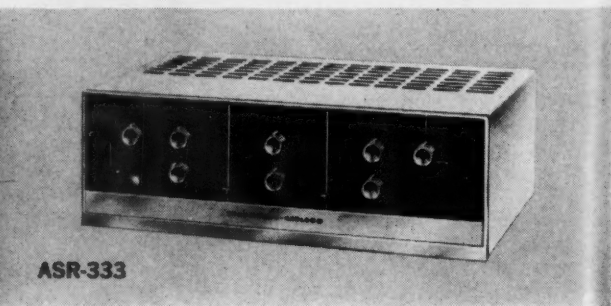
The deliberately conservative specifications include: frequency response 20-20,000 cps; harmonic distortion less than 1% at full output; IM distortion less than 1% at program level; hum and noise 63 db down. Inputs: magnetic and ceramic phono; tuner; tapehead; auxiliary/tape. Available in gold and white or black and brushed chrome. ASR-433 .. \$129.95*

ASR-444 STEREO "60" CONTROL AMPLIFIER offers all desirable controls, plus high power. Each channel provides 30 watts of balanced power. It features separate bass, treble and volume controls for each channel, a master gain and loudness control, and the "Stereo Tone Balance" signal. Specifications: frequency response 20-20,000 cps; harmonic distortion less than 0.7% at full output, IM distortion less than 1% at program level. Same inputs as ASR-433. In gold and white or black and brushed chrome. ASR-444 \$169.95*



ASR-444

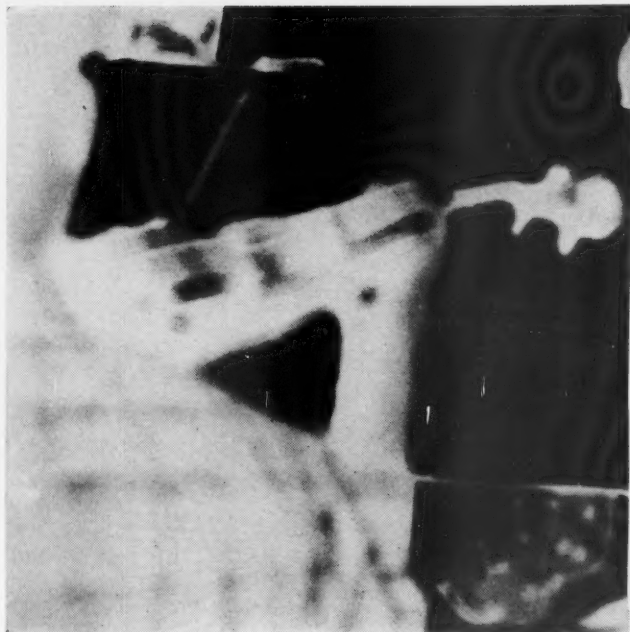
ASR-333 STEREO CONTROL AMPLIFIER, and a fine ceramic cartridge, give you quality performance at a low price. This amplifier—with 12 watts per channel—was designed for optimum reproduction with ceramic cartridges. It features tone and volume controls for each channel, plus a loudness control. Frequency response, noise level, distortion, same as ASR-433. Inputs: ceramic phono, tuner, tape/auxiliary. In black and brushed chrome. ASR-333 \$99.95*



ASR-333

*Prices Audiophile net, Zone 1, less top covers, which are available in white, black, tan or red.

"THERE IS NOTHING FINER THAN A STROMBERG-CARLSON"



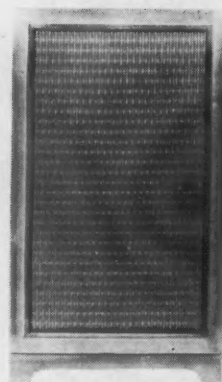
For integrity in music...

STROMBERG-CARLSON SPEAKERS AND SYSTEMS

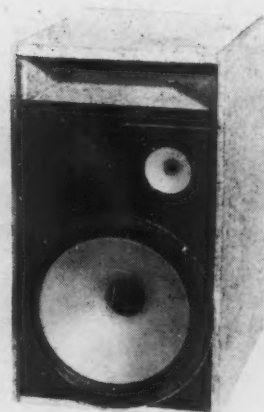
...for component systems

...for Integrity Series Ensembles

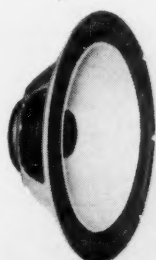
Stromberg-Carlson manufactures a full line of speakers and the famous Acoustical Labyrinth® Speaker System. This system enclosure achieves a system resonance that is lower than the un-baffled free air cone resonance of the low frequency radiator. It utilizes mass loading and frictional damping as acoustical devices to extend the low frequency range of the system with extreme flatness of response. Five new complete speaker systems with a variety of decorator housings are now available. We suggest that you compare the quality of their performance with similar equipment. You be the judge.



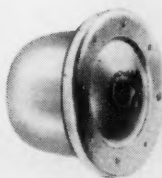
**DECORATOR HOUSING
RH-469**



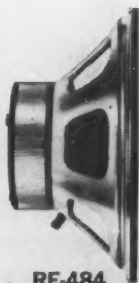
**SPEAKER SYSTEM
RS-405**



RW-486



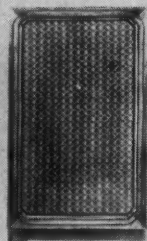
RT-477



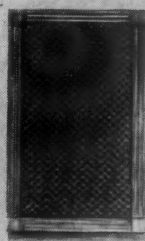
RF-484

SPEAKERS Stromberg-Carlson loudspeakers include tweeters, woofers, coaxials and mid-range transducers. They are available in all popular sizes and price ranges.

The unusual Stromberg-Carlson "Slimline" feature allows maximum versatility in installation, and is made possible by another feature: the new "Barite" ceramic magnet, which is used to insure excellent transient response over the full effective frequency range.



RH-465



RH-467

ENCLOSURE KITS Acoustical Labyrinth enclosures are now available as unassembled kits. All pieces are precision-cut to size, ready to assemble. Nails, glue, complete instructions—everything you need is included. Enclosures are available for 8", 12" and 15" systems. The same decorator housings available for factory assembled systems may be used. Write for full details on speakers and housings available.

For full details on Stromberg-Carlson components, write Stromberg-Carlson, a Division of General Dynamics, 1448 N. Goodman St., Rochester 3, N. Y.

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The Carillon Americana®, an amazing development of modern research, perfectly reproduces the voices of every conceivable bell! Here, stunningly recorded, are the sounds of Flemish Bells, English Bells, Harp Bells, Celesta Bells, Quadra Bells, Minor Tierce Bells, Celestial Harp Bells and Chimes!

The program consists of the best of traditional Holiday music. An orchestra and chorus add to the gala atmosphere. For sheer sound excitement, you can be sure there's never been anything like it before! *It's available in both Living Stereo and Regular L.P.*

RCA VICTOR
RADIO CORPORATION OF AMERICA



Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

GEORGE JELLINEK

JOHN THORNTON

△ **BACH**—Harpichord Concertos: No. 3 in D Major; No. 4 in A Major. Christopher Wood (harpichord) with Goldsbrough Orchestra, Lawrence Leonard cond. Forum F 70004 \$1.98

△ **BACH**—Harpichord Concertos: No. 5 in F minor; No. 6 in F Major; No. 7 in G minor. Same artists. Forum F 70005 \$1.98

Interest: Much
Performance: Competent
Recording: Fair

Including its disc of the First and Second Concertos (F 70003), this low-price label, a subsidiary of Roulette Records, Inc., offers the only integrated set of the seven Bach concertos for solo harpichord and strings. This, in itself, is an achievement of which to be proud. The playing is competent throughout, with good balance between soloist and orchestra. Wood and Leonard are conscientious musicians, if not particularly poetic. Their Bach is poised and straightforward. The harpichord which Wood uses has a dry tone that lends an antique flavor to the performances. It seems to be better recorded than the strings, which have a coarseness of tone not due, I think, to the playing alone. I dislike carping about editorial matters, particularly when such an ambitious and welcome release is involved, but I think that at least the labels should carry movement designations; three of the

BEST OF THE MONTH

- RCA Victor and Fritz Reiner with the Chicago Symphony Orchestra have come up with the best **Beethoven Fifth** of the 30-odd now available.—“This new Reiner performance outclasses all of them. The Chicago Symphony plays the score magnificently and is also magnificently recorded.” (see p. 84)
- London scores another stereo *tour de force* with its complete recording of Boito's grandiose **Mefistofele**, starring Cesare Siepi.—“. . . brilliantly integrated performance . . . balanced and vividly theatrical stereo . . .” (see p. 84)
- Kapp, a newcomer to the classics field, comes through with an astonishing disc of the **Chopin Scherzi** by 19-year-old pianist Ann Schein.—“Her playing exhibits . . . dynamic range, remarkable facility and enviable accuracy. It has temperament . . . and tenderness too.” (see p. 89)

four concertos here have no movement designations on either jackets or labels (and the fourth is wrong). This type of economy or thoughtlessness can prove costly to a record company, for the listener does want to know what he is listening to without having to consult outside sources for information.

W. D.

△ **BACH**—The Six Sonatas and Partitas for Solo Violin Henryk Szeryng, violin. Odéon XOC 125/7 3 12" \$17.85

Interest: A scholar's delight
Performances: Sober
Recording: OK

Szeryng was awarded the *Grand Prix du Disque* in France some years ago for this set of the Bach Unaccompanied Sonatas and Partitas. Its release in this country on direct import from abroad reveals why the French prize the set so highly: Szeryng would seem to be the direct descendant of the Thibaud style of playing. There is here a suave urbanity and ease which are quite different from the passionate intensity of the Russian school of playing.

In the case of the Bach Sonatas and Partitas one can make direct comparisons between Szeryng's way and that of two of the leading exponents of the Russian, or Leopold Auer, style of playing. They are Heifetz and Milstein, both of whom have also recorded (for RCA Victor and Capitol, respectively) integral versions of these works. Szeryng doesn't conjure up nearly as much excitement and tension as either Heifetz or Milstein. In general his tempos are always slower than those of his colleagues—except in the celebrated “Cha-

conne” from the *D minor Partita*. The more robust style of the two Russian-trained violinists also imparts to the many dance movements a jauntier, more perky character than does Szeryng's more introspective approach.

Of the three versions, Szeryng's has a more serene attitude and the others are more incisive with sharper-edged playing. One thing all have in common is flawless violin technique, with Szeryng's faultless intonation a source of continuing wonder. The recorded sound of these Odéon discs is clean, but there is a slight constriction of the upper frequencies, owing no doubt to the fact that the recordings were made some years ago.

M. B.

△ **BACH**—Suite in B minor for Flute and Strings. Brandenburg Concertos: No. 3 in G Major; No. 4 in G Major. Moscow Chamber Orchestra, Rudolf Barshai cond. Monitor MC 2037 \$4.98

Interest: High
Performance: Lively
Recording: Bold

Believe it or not, David Oistrakh's name is featured on the album cover. Why? It seems he plays the violin in the concertino of the Fourth Brandenburg. Of course, a couple of flutists have as much to do in that composition as he, but who ever heard of Alexander Korneyev or Naum Zeidel? So their names are in smaller type. And the conductor—his name is in tiny type. This is what makes philosophers of record critics. In the *B minor Suite*, Korneyev is really a soloist, and he does a beautiful job. The “Badinerie” concluding the Suite is played with a bounciness

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

DECEMBER 1959

—almost a jazziness—that is most becoming. The excellent liner notes of Leonard Altman refer to the belief that Bach intended the harpsichord to improvise a cadenza between the two movements of the Third Brandenburg, but we get only the two chords of the composer's actual notation in this performance. Barshai conducts with spirit, and the playing is communicative, while the recording is a mite coarser than it should be. *W.D.*

△ **BACH**—Violin Concerto in E Major; Partita No. 3 in E Major for Unaccompanied Violin. Alan Loveday (violin) with (in concerto) Royal Danish Orchestra, George Hurst cond. **Forum F 70009 \$1.98**

Interest: **Caviar**
Performance: **Romantic**
Recording: **Good**

Loveday was nine years old when he left his native New Zealand in 1939 to study with Albert Sammons in England. Judging from this disc, he is a violinist with a pleasing tone and leanings more romantic than classical. His Bach has the swells and retards we associate with the days before the modern Baroque Renaissance. The slow movement of the Concerto is played expressively, but the first movement could use more incisiveness and the last more dash. The orchestra is competent, but it seems to lack a harpsichord *continuo*; at least, none came through in the recording. There is nothing in the liner notes about the Partita, and its many movements are not listed there nor on the label. *W.D.*

△ ▲ **BARTOK**—Concerto for Orchestra; Two Portraits, Op. 5. Royal Philharmonic Orchestra, Rafael Kubelik cond. **Capitol SG 7186 \$5.98 Mono—G 7186 \$3.98**

Interest: **20th Century masterwork**
Performance: **Glossy**
Recording: **Brittle**
Stereo Directionality: **Adequate**
Stereo Depth: **Moderate**

Bartók's *Concerto for Orchestra* can certainly be listed among the greatest, yet most accessible orchestral masterworks of the 20th century. This latest entry in the catalog cannot in any sense measure up to the strength of the Reiner reading (RCA Victor), the luminous and crystalline performance with Ansermet and Suisse Romande (London), or the well-knit, closely articulated interpretation of Hollreiser and the Bamberg ensemble (Vox). Kubelik's way, for me, is hard and glossy, and at times he seems to rush to the point where all the forward motion is blurred and many of the marvelous inner voices of the score are lost. The reading seems impatient. Nor does Kubelik extract any of the magical beauty of *Elegia*. There is never a feeling of power and suspense in the great opening pages of the Introduction; nor does he truly capture the dance spirit of the Finale. Sonics are somewhat on the brittle side, which may explain the tonal weaknesses, though this is less evident in stereo. *J.T.*

▲ **BEETHOVEN**—Piano Concerto No. 2 in B Flat Major, Op. 19. Robert Goldsand with Frankfurt Opera Orchestra, Carl Bamberger cond. **Urania USD 1036 \$5.95**

84

Interest: **Minor Beethoven**
Performance: **Unsmiling**
Recording: **Very good**
Stereo Directionality: **Reasonable**
Stereo Depth: **Good**

There are few pianists who approach a composition with the seriousness that Goldsand brings to it. In this early Beethoven work, his attitude could stand softening. This is music that responds more gratefully to charm than to gravity, but more of the latter quality pervades this performance. Goldsand's playing is musicianly and there is much to praise in the virility of his style. If he only would unbend, Bamberger's collaboration is assertive and compatible with the Goldsand concept. The good balance between soloist and orchestra is maintained in the well-defined recording. *W.D.*

△ ▲ **BEETHOVEN**—Symphony No. 5 in C minor, Op. 67; Coriolan Overture, Op. 62. Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LSC 2343 \$5.98 Mono—LM 2343 \$4.98**

Interest: **You bet!**
Performance: **Extraordinary**
Recording: **Fine**
Stereo Directionality: **Good**
Stereo Depth: **Very good**

This disc, of all that I received for review this month, has given me the greatest pleasure. Certainly, it is a pleasure which I did not anticipate, for Reiner's two previous Beethoven symphony excursions for RCA Victor with the Chicago Symphony Orchestra (the "Eroica" and Seventh) impressed me as brittle, calculated and bloodless. But along comes this performance of the Fifth, and darned if I'm not tempted to say that it comes to full grips with the very essence of the music more successfully than any other previously recorded version!

Those are strong words, I know, and I'm fully aware that every important conductor of the last half century has recorded a performance of the Beethoven Fifth (the list includes men such as Nikisch, Weingartner, Furtwängler, Kleiber, Klemperer, Walter, Toscanini and Koussevitzky). Yet I submit that this new Reiner performance outclasses all of them in terms of drive and drama in the two outer movements, reflective reverie in the slow movement and suspended and suspenseful awe and controlled passion in the Scherzo. When the mysterious rumblings of the Scherzo finally erupt into the joyous exultation of the Finale, Reiner more successfully than any of his predecessors conveys Beethoven's exultant paean of ultimate triumph over adversity.

The Chicago Symphony plays the score magnificently and is also magnificently recorded, with an added measure of depth in the stereo version.

The performance of the *Coriolan Overture*, which fills out the second side, has plenty of drive, too, but is lacking somewhat in the leavening elements of warmth and poetry, both of which are just as integral to this music as its drive. But let's not finish on a negative note; the glory of this disc is the performance of the *Fifth Symphony*. Don't miss it! *M.B.*

△ **BEETHOVEN**—Violin Concerto in D Major, Op. 61. Alan Loveday with the Royal

Danish Orchestra, George Hurst cond. **Forum F 70006 \$1.98**

Interest: **And how!**
Performance: **Routine**
Recording: **Likewise**

I have no idea who Alan Loveday is—and the record jacket is of no help in this connection, but George Hurst is an American-born conductor who has been pursuing a career in Europe for some time now. Together, soloist and conductor combine to bring us a Beethoven Concerto recording of no particular flair or temperamental involvement with the music. Avoid this one. *M.B.*

△ ▲ **BOITO**—*Mefistofele* (Complete opera). Cesare Siepi (bass)—*Mefistofele*; Mario del Monaco (tenor)—*Faust*; Renata Tebaldi (soprano)—*Margherita*; Lucia Danieli (contralto)—*Marta and Pantalio*; Piero di Palma (tenor)—*Wagner and Nereo*; Floriana Cavalli (soprano)—*Elena*. Orchestra and Chorus of the Accademia di Santa Cecilia, Tullio Serafin cond. **London OSA 1307 3 12" \$17.94 Mono—A 4339 3 12" \$13.94**

Interest: **High**
Performance: **Excellent**
Recording: **Superb**
Stereo Directionality: **Well distributed**
Stereo Depth: **Excellent**

Mefistofele was violently rejected at its 1868 premiere, thus sharing the fate of many other works of genius. Revised eight years later, it was moderately successful and has remained solidly established in the Italian repertory, largely due to such interpreters as Caruso, Gigli and Chaliapin and to the devoted sponsorship of such conductors as Toscanini and Serafin.

In America this opera has not had much of a history. When the Metropolitan last gave it (1925), Chaliapin sang the title role. There have since been occasional revivals in Chicago and San Francisco; and the three previous, more or less complete recordings which circulated here have also helped to make the work more familiar. Perhaps this triumphant London effort will help to bring Boito's masterpiece to the Metropolitan stage, a possibility Rudolph Bing should seriously consider now that he has the singers.

This is a vital, exciting, superbly theatrical score and remarkably original for the period. Its occasional moments of banality are more than redeemed by the magnificent Prologue, the many evocations of sublimity, as well as a terrifying conception of the Devil that completely eluded Gounod; and the pages of expressive, soul-searching lyricism are more reminiscent of Verdi's then yet unwritten *Otello* than anything created by Verdi himself up to that time. Disdaining the "love story" approach of Gounod's libretto, Boito set out to capture the cosmic and eternal meaning of Faust's struggle. Though, as a librettist, he was outmatched by the task—for his book is no more than a sequence of meaningful but loose-jointed episodes—of the many composers that came to grips with the Goethe epic, no one has equalled his accomplishment.

As the title implies, Boito shifts the central interest from the figure of Faust to that of the Devil. The part of *Mefistofele*

HIFI REVIEW

DECEMBER

"BACH IS MY BEST FRIEND"



The short, elderly man with the round face leaned forward in his chair. A television reporter had just asked him why he selected the works of Bach for a special concert. With the honesty and dignity characteristic of him, he replied "*Bach is my best friend.*"

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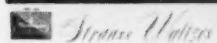
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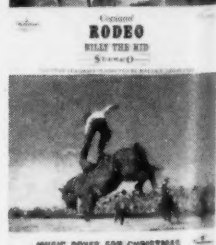
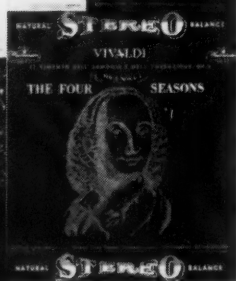
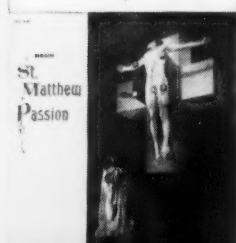
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is extremely demanding; he is nearly always on stage, has three spectacular arias and figures in most of the ensembles. It is hard to imagine a more authoritative interpreter today than Cesare Siepi, who cuts a powerful, commanding figure with tones of the proper weight and sonority and good dramatic perception. In the Prologue things don't get off to an impressive start because "*Ave Signor*" suffers from a wavery quality. Even later there are moments when his opaque, muffled-tone production detracts from an otherwise outstanding portrayal. But "*Ecco il mondo*" is most impressively done and one must go back to Chaliapin for a similarly chilling and demonical "*Son lo spirito che nega*."

Renata Tebaldi is in luxuriant voice. Not since Muzio's unsurpassed record has the agitation and haunted fear of "*L'altra notte*" been so movingly captured as it is here, and Tebaldi's contribution to the exciting Prison Scene is comfortably near perfection. One suspects that neither she nor Del Monaco find the *pppp* markings of "*Lontano, lontano*" exactly to their liking, but the duet nevertheless comes off effectively.

Del Monaco has come a long way in *legato* technique and he makes a decided effort to bring more than tonal strength and accurate intonation to his part. Still, the contrast between the old and young Faust is not highlighted sufficiently, and the meditative quality is missing in "*Dai campi, dai prati*" of the First Act. But in the effusive and passionate passages, in which the music abounds, the tenor can be enjoyed at his steadiest and most appealing. Others may bring more penetrating insight to Faust, but such tonal opulence is not to be taken lightly.

There are no weak links in the cast and Miss Cavalli, the moving interpreter of Elena's music, will certainly go places. The choruses, led by the redoubtable Bonaventura Somma, are brilliant, particularly the "*Ridda Infernale*." Perhaps Toscanini's treatment of the Prologue's intricate polyphony resulted in even more transparency of texture, but for me Serafin's reading is admirable, exciting and completely authoritative, not at all surprising from a man who presided over the Met's last *Mefistofele* 35 years ago! I note, in passing, that Serafin allows his singers to ignore the *ppp* marking in the Second Act quartet "*Dio clemente*" and he himself fails to observe the *ff* in the orchestral *ritornello* in "*Ecco il mondo*." But neither these hair-splitting observations nor the above reservations about Siepi and Del Monaco are intended to detract from the impact of this brilliantly integrated performance which compared to all previous versions seem mediocre. And a lion's share of the over-all success goes to the London engineers who have surrounded the music with a warm-hued, vibrant sound, in admirably balanced and vividly theatrical stereo, worthy to stand with this company's other outstanding milestones in recorded opera. G.J.

△ ▲ **BRAHMS**—Piano Concerto No. 2 in B Flat Major, Op. 83. Artur Rubinstein, piano, with RCA Victor Symphony Orchestra, Josef Krips cond. RCA Victor LSC 2296 \$5.98 Mono—LM 2296 \$4.98

88

Interest: **Monumental**
Performance: **Marvelous**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **OK**

Not long ago I raved in these pages about RCA's Gilels-Reiner recording of this Concerto. Now I find myself equally enthused over Rubinstein's new recording. This, to be sure, is a different kind of performance from that of Gilels. The team of Rubinstein and Krips is more relaxed and gives us a more intimate, poetic reading. But this approach is certainly no less valid than the heroic, tumultuous one of Gilels.

This is the third time Rubinstein has recorded the Brahms B Flat, and it undoubtedly is the most successful recording of the three. Indeed, on the strength of this, and the Chopin *F minor Piano Concerto* released by RCA Victor some months ago, a solid case could be made for the thesis that Rubinstein is now—at the age of 70—at the very zenith of his powers as one of the supreme interpretive artists of our time. The stamp of mastery



is everywhere to be felt in this performance, from the superbly confident and evenly controlled phrasing of the solo *arpeggio* which follows the opening horn call, to the rollicking gaiety and unbuttoned good humor of the Finale.

The recording, a product of New York's Manhattan Center, seems better focused and balanced than some others of Rubinstein's recent concerto recordings from the same auditorium; and the depth and directional characteristics of the stereo edition are fine.

Completing this most successful release is a superlative account of the solo cello part in the slow movement by Harvey Shapiro, who, for some unaccountable reason, receives no credit anywhere on the disc or jacket. Playing of this caliber should not be anonymous! M.B.

▲ **BRAHMS**—Symphony No. 1 in C minor, Op. 68. Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic BC 1035 \$5.98

Interest: **Surpassing**
Performance: **Solid**
Recording: **Good**
Stereo Directionality: **Good**
Stereo Depth: **Good**

Nearly a decade ago London *ffrr* released an impressive performance of Brahms' *First Symphony* by van Beinum and the Amsterdam Concertgebouw Orchestra. The performance is still available on Lon-

don's low-priced Richmond line (Richmond 19016).

Last April, while rehearsing the slow movement of the Brahms First, van Beinum suffered a heart seizure, collapsed and died almost immediately. This new recording of the score was completed shortly before that tragedy. As before, van Beinum's way with the score is notable. This is a devoted, secure reading with utmost musical integrity. If van Beinum doesn't quite match the surpassing nobility and grandeur of Klemperer's supreme recording for Angel, or the kinetic excitement of Epic's own Szell recording, his is, nevertheless, a sure and honest reading that is beautifully played and richly recorded. It stands as a fine monument to a serenely dedicated artist. M.B.

△ **BRAHMS**—Symphony No. 4 in E minor, Op. 98. Royal Danish Orchestra, John Frandsen cond. Forum F 70002 \$1.98

Interest: **Monumental**
Performance: **Erratic**
Recording: **OK**

Frandsen's approach to the Brahms Fourth is rather heavy handed and plodding, with little inner vitality. The recorded sound is adequate. If you have \$1.98 to spend on the Brahms Fourth, wait until you've saved a little more—and then go out and buy the Klemperer version on Angel, or RCA Victor's Munich edition. M.B.

▲ **BRAHMS**—Variations on St. Anthony Chorale, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81. Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic BC 1028 \$5.98

Interest: **Sustained**
Performances: **Solid**
Recording: **Good**
Stereo Directionality: **Unobtrusive**
Stereo Depth: **Good**

As with the van Beinum recording of Brahms' *First Symphony*, reviewed above, here, too, is material which the conductor and his orchestra have previously recorded for London *ffrr* and which is now in the low-priced Richmond catalog (Richmond 19024). As before, van Beinum's performances of these three works are characterized by sincere and honest musicianship. There are no surprises here, just straight forward and secure music-making, with the broad, over-all architectural outlines of the music beautifully shaped and moulded. Epic's recorded sound is solid, too. M.B.

△ **MARC-ANTOINE CHARPENTIER**—Orphée descendant aux enfers; Trio des grotesques; Trio des rieurs. Jean Giraudeau (tenor), Jacques Pruvost (baritone), Louis Noguera (bass), Instrumental Ensemble, Louis Martini cond. Pathé DT 1033 10" \$4.98

Interest: **Fascinating**
Performance: **In character**
Recording: **Very good**

This record cries out for program notes in English, and even in French there is a definite need for the text of these three wonderful trios. With every release, the wonder of Marc-Antoine Charpentier (1634-1704) grows. He was a great composer and we are indeed fortunate that his music is being exhumed from that limbo which seems to dog certain creative artists. This short program of three sec-

HIFI REVIEW

ular vocal trios exhibits Charpentier's versatility and originality. *Orpheus Descending into the Underworld* is the longest. It is classic and noble, and effective in the portrayal of tragic dignity. The other two are humorous. The *Trio of the Grotesques* has the singers imitate fowl and animals; the *Trio of the Laughters* weaves the sounds of laughter into the fabric of the music. It is all done with classic grace and taste, and it is startlingly funny. There is a foreshadowing of Moussorgsky and Offenbach that is a measure of the composer's art. The singers relish their roles and enjoy the spirit of the music, and the accompaniments are beautifully accomplished. *W.D.*

▲ **CHOPIN**—Ballades: No. 1 in G minor, Op. 23; No. 2 in F Major, Op. 38; No. 3 in A Flat Major, Op. 47; No. 4 in F minor, Op. 52; Andante Spianato and Grande Polonaise, Op. 22. Gary Graffman (piano). RCA Victor LSC 2304 \$5.98; Mono—LM 2304 \$4.98

Interest: Recital staples
Performance: Compelling
Recording: Very good
Stereo Directionality: With one instrument?
Stereo Depth: Good

On more than a few occasions, Graffman has shown that he can thunder out as well as the next young virtuoso. In pianistic brilliance, he is the peer of any of his contemporaries. Now he takes the rare road, the one marked "maturity," and adds lyricism and probing emotion. His tone is warmer and rounder than before, and his manner more ingratiating. There is more communication in this style and, of course, the Ballades have much to communicate. Graffman does somewhat less with the *Andante Spianato and Grande Polonaise* (there's a title!), although he does play it with sweep. The difference between the mono sound and the stereo would hardly cause a rush to convert to two-channels. Stereo seems rather redundant with a single instrument. *W.D.*

▲ **CHOPIN**—Scherzi: No. 1 in B minor, Op. 20; No. 2 in B Flat minor, Op. 31; No. 3 in C Sharp minor, Op. 39; No. 4 in E Major, Op. 54. Ann Schein (piano). Kapp KCL 9040 \$3.98

Interest: Meat for thinking virtuosos
Performance: Exciting
Recording: Very good

These are pianistic warhorses that demand more than sheer technique. They have thrown many a seasoned veteran, but this nineteen-year old girl rides them with aplomb. She plays them with the variety of moods and emotions they call for, as well as with the knuckle-breaking technique they require. Her playing exhibits a broad dynamic range, remarkable facility and enviable accuracy. It has temperament and drive, and tenderness, too. Nineteen is an early age to commit these major works to permanent form but there is amazingly little need to make allowances for her youth. However, knowing her age does add excitement to the listening. *W.D.*

▲ **CHOPIN**—Piano Sonata in B minor, Op. 58. **LISZT**—Piano Sonata in B minor. Maria Regules. Counterpoint CPST 5558 \$5.95; Mono—CPT 570 \$4.98

Interest: Piano staples
Performance: "A" for effort
Recording: Very good
Stereo Directionality: ?
Stereo Depth: Good

You couldn't want a tougher hurdle than these two Sonatas. They both demand technique, temperament, musicianship and power. The Liszt is particularly exacting. Its architecture requires iron control as well as steel fingers and wrists. Like so many pianists, Regules falls short of total success in this work. There is a sense of calculation and a hint of strain that make the difference. It takes a Horowitz, a Barere, a Cziffra to negotiate this music with the rhapsodic abandon and sweep that imbue it with meaning. In the Chopin, Regules does better, for its individual movements offer smaller units than the one big Liszt movement. However, she still strives for the heroic line and that can be attained only with more power than she commands. I prefer the Novaes solution recorded by Vox, which foregoes some heroic for the poetic. There is poetry in this Sonata and it can suffice for a memorable performance. *W.D.*

▲ **DEBUSSY**—String Quartet in G minor. **RAVEL**—String Quartet in F Major. Paganini Quartet. Kapp KC 9038-S \$4.98; Mono—KCL 9038 \$3.98

Interest: Masterpieces both
Performance: Stylish
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

These compositions are among the glories of French chamber music. The players revel in the coloristic subtleties of the score. They play with perceptive style, with wit, delicacy and tenderness. There is melody in these works, caressing and sensuous, and this aspect of the music is managed with integrity and sentiment, while the more energetic passages are negotiated with strength and drive. The clear recording is kind to the variegated timbres and unusual harmonic textures. The added spaciousness of the stereo sound is apparent. *W.D.*

▲ **FRANCK**—Pièce Heroïque; Three Choraes. Marcel Dupré (organ). Mercury SR 90168 \$5.98

Interest: For organ fanciers
Performance: Superb
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Good

These performances, recorded at St. Thomas' Church in New York City, were much admired in their monophonic version released some months ago. Dupré, the eminent French organist, plays with a sureness and command that are masterful, and he communicates a moving, penetrating account of the music. Mercury's stereo recording is excellent, with richness, warmth and a fine spread. *M.B.*

▲ **GERSHWIN**—Rhapsody in Blue; An American in Paris. Joyce Hato, (piano). Hamburg Pro Musica Orch., George Byrd cond. Forum F 70008 \$1.98

Interest: Standard Gershwin pairing
Performance: Mostly routine
Recording: Fair

George Byrd, who was born in North

Carolina in 1921, who is colored, and who seems to have excellent conducting ability, is hampered here by an orchestra that has no impact, and a pianist who is skilled but who simply does not have the way with the Rhapsody score that is required. One can sense Byrd's affinity for this music by the way he handles the brasses in *American in Paris*, and the rhythms of Rhapsody. It is unfortunate that such a promising American talent should have to go to Europe to record, but that opens up a topic too complex for this brief review. *American in Paris* is by far the better side, and the sound is good except for brittleness in the climaxes. *J.T.*

▲ **GRIEG**—Peer Gynt ("phonographic adaptation"). Janine Micheau (soprano), Pierre Hiegel, Jacqueline Cartier, Alice Reichen, Silvia Montfort, Jacqueline Bellemare (speaking voices); Jean-Paul Coquelin (narrator). Orchestra des Concerts Lamoureux, Jean Fournet cond. Pathé DTX 114 \$5.95

Interest: Some
Performance: Slick
Recording: Satisfactory

This is one of those "adaptations phonographiques" that the French seem to go for in a big way. The disc offers a streamlined condensation of Ibsen's drama, utilizing the six most familiar orchestral excerpts from Grieg's incidental music (which are also heard on Epic BC 1036, reviewed just below), plus "Solvejg's Song" and "Berceuse." The principal characters of the drama are represented by spoken voices, and there is a narrator to bridge the episodes together. Everything is done in French, which makes for rather limited appeal. Micheau sings the vocal numbers appealingly, but the orchestral performances cannot match Beecham's (Angel 35445), which substitutes more of Grieg's lively music for this edition's eloquent French diction. *G.J.*

▲ **GRIEG**—Peer Gynt Suites: No. 1 and No. 2. **MENDELSSOHN**—A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March. Vienna Symphony Orchestra, Antal Dorati cond. Epic BC 1036 \$5.98

Interest: Standard fare
Performance: Routine
Recording: Not the best Epic
Stereo Directionality: Good distribution
Stereo Depth: Good

The coupling of these celebrated musical settings of Ibsen and Shakespeare makes good sense from all points of view. To be sure, Epic is slightly misleading in listing both simply as "Incidental Music." As such, the sequences are incomplete, but the most familiar excerpts are included in both.

It isn't easy to breathe excitement into these oft-heard scores, and Dorati's readings sound competent but uninspired. The Grieg suffers from lack of sufficient dynamic contrast, while the Mendelssohn needs more orchestral virtuosity for a memorable performance. There are better versions of both selections, even in stereo, though this appealing combination is not to be disregarded. The over-all recorded sound is satisfactory save for slighting treatment of percussive elements. *G.J.*

▲ **GRIEG**—Piano Concerto in A minor, Op. 16. **LISZT**—Piano Concerto No. 1 in E Flat Major. Richard Farrell with the Hallé Orchestra, George Weldon cond. Mercury SR 90126 \$5.98

Interest: Pop concert favorites
Performance: Tasteful
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

The late Richard Farrell was a fine young pianist. His readings are sensible and well proportioned. He did not have an exuberant virtuosity, but he had large technique plus good taste, and these performances exhibit this and his poised musicianship. The balance of piano and orchestra is excellent and the increased spread gives this stereo version an advantage over the previous monophonic issue. W. D.

▲ **HAYDN**—Cello Concerto in D Major. **BOCCHERINI**—Cello Concerto in B Flat Major. Janos Starker with the Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35725 \$5.98

Interest: Much
Performance: Vital
Recording: Excellent
Stereo Directionality: Fair
Stereo Depth: Good

Perhaps these two concertos have been paired because of the aura of doubt that surrounds them. For quite some time, it was thought that Anton Kraft was the true author of the Haydn; there still is a belief that he supplied at least the framework of the piece. The version most often played, and in this performance, too, has had its orchestration elaborated by André Gevaert, a later editor.

Bocherini was a most prolific composer. It is indeed ironic that of his hundreds of compositions, this concerto is the most popular, for he probably did not write it in this form. The most educated guesses suppose that it is a composite of at least two other pieces, brought together by a cellist of a later day. Regardless of this more or less fascinating musicology, both concertos are tuneful and gracious, and easier to listen to than most cello concertos.

Starker's playing is dynamic, yet lyrical, and his virtuosity receives ample opportunity along the way. Six cadenzas in six movements make up a challenge not lightly ignored, and Starker picks up the gage enthusiastically. The orchestra's collaboration is praiseworthy, and the sound of the recording is rich. W. D.

△ ▲ **KAY**—Western Symphony; Stars and Stripes. New York City Ballet Orchestra, Robert Irving cond. Kapp KC 9036-S \$4.98; Mono—KC 9036 \$3.98

Interest: Brilliant American ballet scores
Performance: Vigorous
Recording: Good
Stereo Directionality: Classic Pattern
Stereo Depth: Darnlike

Of all the Irving-New York City Ballet releases reviewed this month by the writer, this disc offers the most vigorous performances.

Western Symphony has special appeal. Who can resist Kay's expert orchestral treatment of those wonderful old Western tunes—"The Gal I Left Behind Me," "Jim

Along Josie," "Rye Whiskey," "Goodnight Ladies," and more? They all emerge under his witty treatment with color and vivacity. The unforgettable sound of a saloon piano (I used to drop nickels into them in Jacksonville, Florida, years ago), the folk-dance fiddlin', the calculated awkwardness of Kay's off-key writing—all add up to a rousing, unpretentious and thoroughly enjoyable score. Irving puts more imagination and spirit into this music than in the older, classical repertoire (*Firebird*, *Nutcracker*, etc.).

Stars and Stripes, which is inspired by six well-known Sousa Marches, is given likewise a muscular and brilliant reading. Kay happily does not over-dwell on their march character as such, but expands on their melodies. Both sides are fine—an attractive record in every sense. Nevertheless, Irving has to battle a barnlike acoustic (Manhattan Center?). Whenever the whole band begins to play, the lines get muddled from over-reverberant sound. But generally, the engineering is good. J. T.

LECOQ—Mam'zelle Angot (see **WALTON**)

△ **LISZT**—Etudes d'exécution transcendente: No. 11 in D Flat Major ("Harmonies du soir"); No. 5 in B Flat Major ("Feux Follets"); Valse Oubliée No. 1 in F Sharp Major; Valse Oubliée No. 2 in A Flat Major; **SCHUBERT**—Moment Musical in C Major, Op. 94, No. 1; Impromptu in E Flat Major, Op. 90, No. 2; Impromptu in A Flat Major, Op. 90, No. 4. Sviatoslav Richter (piano). Columbia ML 5396 \$4.98

Interest: Beautiful Schubert and better Liszt
Performance: Ravishing
Recording: Very good

In the liner notes, Igor B. Maslowski tells us quite a bit about Richter's personality, and Charles Burr is informative about the music. These numbers were recorded at a concert in Sofia, Bulgaria, February 25, 1958, and were released to Columbia by the Bulgarian State Radio. I wonder what else Richter played on that occasion. He was in fine form, and if there were any major works on the program, they certainly would make welcome record fare. The pieces on this disc are relatively small, although they are musically and technically exacting. The Liszt is done with breathtaking control, whether considering the brilliant, heavily scored passages or the delicate, wispy ones. Richter's shadings are infinite in gradation. His Schubert is altogether lovely. It is songful and moving and quite dramatic. The recording is good; the occasional audience noise lends an air of concert realism that adds rather than subtracts from the inherent excitement of the playing. The applause after the Schubert is well earned. W. D.

LISZT—Piano Concerto No. 1 (see **GRIEG**)

LISZT—Piano Sonata in B Minor (see **CHOPIN**)

▲ **LOCATELLI**—Concerti Grossi, Op. 1: No. 8 in F minor; No. 9 in D Major; No. 11 in C minor; No. 12 in G minor. I Musici. Epic BC 1029 \$5.98

Interest: Growing
Performance: Characteristic
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

Pietro Antonio Locatelli (1695-1764) was another of those amazing Italian violin virtuosi who composed primarily to increase the violin literature. His *Opus 1* was published in 1721 and consists of twelve Concerti Grossi, eight sacred and four chamber. Of the four on this record, the F minor is from the sacred group, and it is richer in texture than its three recorded companions. The melodies are beautiful and the pieces have the vivacious quality characteristic of Corelli and Vivaldi. I Musici play with style, refinement and verve, and the recording is brilliantly engineered. W. D.

▲ **DE LUCA**—Conquerors of the Ages. London Philharmonic Orchestra, Reinhard Linz cond. Stereo-Fidelity SF 10800 \$2.98

Interest: Programmatic fare
Performance: Skilled
Recording: Excellent sound
Stereo Directionality: Well spread
Stereo Depth: Solid depth

There is a paragraph on the liner of this record that says: "Edmond de Luca's brilliant musical portrayal of the men who shaped history is the most unique descriptive work of the twentieth century." Then it goes on to, "scored in a staggering sound dimension, it has a rare musical taste in concept and an excitement that leaves the listener emotionally exhausted." Since this bold statement eclipses all of the descriptive music of all composers who have appeared on the musical horizon for some generations past, and since we still have a few decades to go before the 20th century comes to an end, it would appear that the De Luca score should be considered one of music's greatest, most towering monuments.

Well, it ain't so.

It is quite good movie music—a great deal better than much of the twaddle that passes for good movie music these days, and the work shows that De Luca knows how to create a mood.

There are seven conquerors (and an overture)—Alexander the Great, the Caesars, starting with Nero (who conquered nothing more than a sizeable collection of wine jugs and numerous concubines), Attila, Genghis Khan, Cortez, Napoleon—and the house painter. Each section is about the same length except Hitler who gets the most attention. This last episode is the weakest, especially when the chorus murmurs "Sieg Heil," one-two "Sieg Heil," one-two. This weak statement does not compare with the frenzied, almost insane roars that came bellowing forth from the teeming thousands who attended Nazi public exhibitions.

The sound is very good, though not staggering. I played it over an elaborate system several times and I did not stagger, not even once. The album provides plenty of information on the conquerors. Parts of this disc should do well at the hi-fi fairs for orchestral effect. J. T.

△ ▲ **MAHLER**—Das Klagende Lied. Margaret Hoswell (soprano), Lili Chookasian (contralto), Rudolf Petrak (tenor), with Hartford Symphony Orchestra and Chorus. Fritz Mahler, cond. Vanguard VSD 2044 \$5.95; Mono—VRS 1048 \$4.98

Interest: Matter of taste
Performance: Praiseworthy

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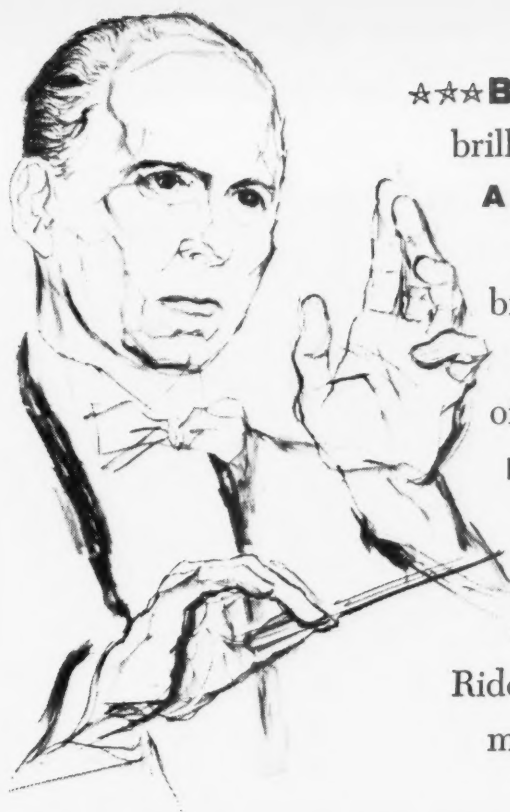
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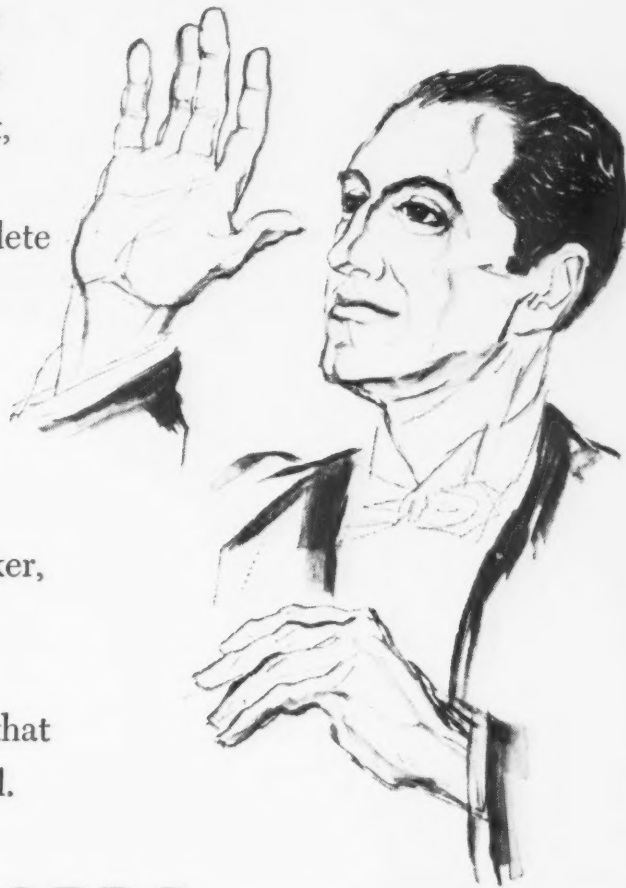
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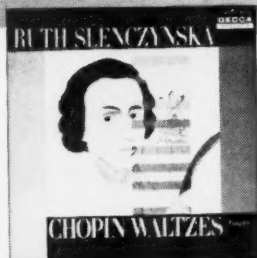
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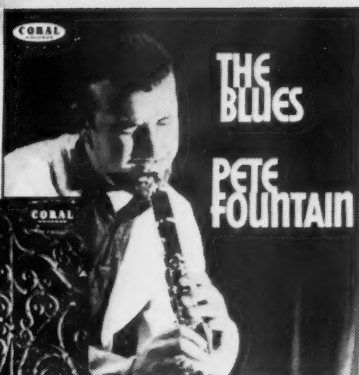


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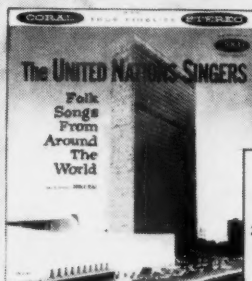
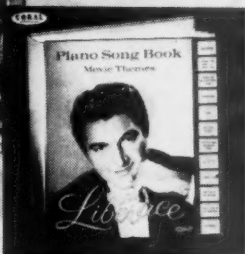


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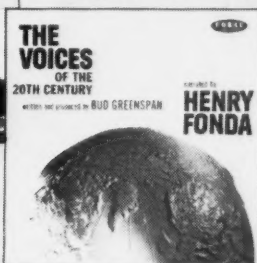
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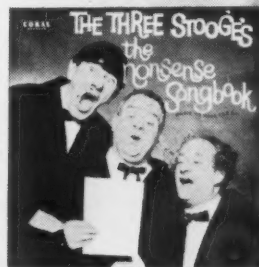
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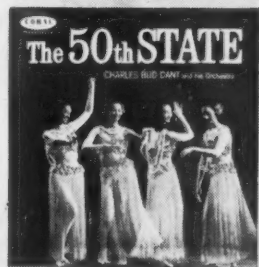
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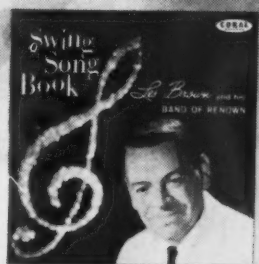
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Recording: **Live and full**
 Stereo Directionality: **Some**
 Stereo Depth: **Very good**

Das Klagende Lied, Mahler's early cantata (its final revision dates from 1898), is a rather important milestone, for it harbors the promise its creator was to bring to fruition in his later blending of song and symphony. An uneven, slightly inflated work, it is not without exciting moments of tragic expressiveness. The transparency and pungent flavor of its orchestration, the fleeting allusions to folk elements and the recurrence of martial rhythms make the compositional style unmistakable, and this is no doubt a release that will gladden devoted Mahlerites.

Of the three good vocal soloists, Petrak seems to have the greatest stylistic affinity, but his two partners are also effective, particularly Miss Chookasian in her rich, low register. Fritz Mahler brings credit to the name he bears and, allowing for occasional rough edges, the orchestral performance is surprisingly good. Vanguard's engineering has blessed this praiseworthy undertaking with admirably clear and resonant sound, which is a special boon in reproducing the colors of Mahler's orchestra. Only the choral sections are disappointing. The voices seem too distant even in the passages marked *fff*. Comparison of the two review copies reveals noisier surfaces in stereo than in its excellent mono counterpart.

G. J.

△ **MASSENET—Manon (Highlights)**. Ninon Vallin (soprano) and Miguel Villabella (tenor). Pathé PCX 5002 \$5.95

△ **PUCCINI—La Bohème (Highlights)**. **BIZET—Carmen (Highlights)**. Ninon Vallin, Madelaine Sibille (sopranos), Miguel Villabella (tenor), André Baugé (baritone). Pathé DTX 265 \$5.95

Interest: **For collectors**
 Performance: **In part, outstanding**
 Recording: **Faded**

The main interest in both collections is the presence of Ninon Vallin—one of France's vocal glories, whose international reputation, unsupported by sufficient exposure or publicity in America, never managed to reach the heights it deserved. (Historically, it may be added that Vallin sang at the premiere of Debussy's *Le Martyre de Saint Sébastien* in 1911; that she introduced several Debussy songs as well as those of Hahn and Roussel; and that she sang Manon to Caruso's Des Grieux in the Teatro Colon of Buenos Aires.) Her career continued well into the 1940's; and when last heard from, the artist (born in 1886) was still teaching in France.

The recordings, which make up these two discs, originated at various occasions from 1927 to 1932. The orchestra and conductor are not identified, and the literary matter provided by Pathé (all in French) is very sketchy. The orchestral reproduction is little more than tolerable, but the singing is uncommonly good; these faded mementos bear witness to the accomplishments of a brilliant vocal artist. Vallin's Manon is radiant in girlish charm, movingly pathetic—and admirably musical. Her Carmen may not have Supervia's sizzling Iberian temperament and magnetism, and could even be accused of being ladylike, but I can recall no renditions of

these arias with comparable beauty of phrasing, flawless intonation and self-effacing musicality. Her Mimi is a worthy companion to these authoritative characterizations. The Puccini excerpts are also sung in French, but this is hardly out of place in representing Parisian life.

Miguel Villabella, who often partnered Vallin on the stage, is a more impressive Des Grieux than either a Don José or Rodolphe. His clear, freely produced tones too often settle on the outskirts of true pitch rather than pressing for dead center. Baugé, however, is admirable both as Marcel and Escamillo and his "Toreador Song," save for one bumpy moment, is a model rendition. Both discs are recommended for collectors only.

G. J.

△ **MOZART OVERTURES—Don Giovanni; The Abduction from the Seraglio; Così fan Tutte; Idomeneo; The Impresario; Titus; The Marriage of Figaro; The Magic Flute**. Hamburg Pro Musica Orchestra, Harry Newstone cond. Forum F 70010 \$1.98

Interest: **Immense**
 Performances: **Excellent**
 Recording: **Good**

Here is a real bargain! Newstone's performances are in every case well planned and beautifully proportioned, with a fine, singing quality and lively rhythmic bounce. The orchestra plays the eight overtures extremely well and the recorded sound is fine, with especially good balance between the strings and winds. All this for \$1.98 adds up to solid economics as well as musical values—and yet let me emphasize that the excellence of the whole enterprise would justify a price tag even three times higher.

M. B.

▲ **MOZART—Sonatas for Violin and Piano: in G Major (K. 301); in E minor (K. 304); in F Major (K. 376); in B Flat Major (K. 378)**. Arthur Grumiaux (violin), Clara Haskil (piano). Epic BC 1034 \$5.98

Interest: **High**
 Performance: **Lovely**
 Recording: **Excellent**
 Stereo Directionality: **Reasonable**
 Stereo Depth: **Good**

What lovely melodies Mozart provided for the two players in his violin-piano sonatas! The F Major and B Flat are a couple of the best in his catalog. Each is in three movements, while the K. 301 and the K. 304 have only two movements apiece. Haskil and Grumiaux make a splendid team. They enjoy complete rapport of style and temperament. The music bubbles along songfully, with undercurrent emotion that marks the depth of the composer's feelings. There is delight in every measure of these sensitively played, beautifully recorded pieces.

W. D.

PUCCINI—La Bohème (Highlights) (see MASSENET)

▲ **RACHMANINOFF—Piano Concerto No. 2 in C minor, Op. 18**. Felicia Blumental with Orchester der Wiener Musikgesellschaft, Michael Gielen cond. Vox STPL 511,500 \$5.95

Interest: **Fine old warhorse**
 Performance: **Routine**
 Recording: **Weak on highs**
 Stereo Directionality: **Good**
 Stereo Depth: **Good**

Blumental and Gielen face very serious competition in Katchen and Solti (London CS 6064) and in Rubinstein and Reiner (RCA Victor LSC 2068). The London label offers the best sound and a warm reading; the RCA Victor has more excitement but slightly less engineering accomplishment. The one attractive element in the Vox issue is the placement of Blumental's piano. The crisp sound of her instrument is a joy to listen to. The general reading is routine, though, and the over-all sound is on the mediocre side, nor does the orchestra measure up to the sweeping coloristic demands of this splendid warhorse.

J. T.

△ ▲ **RAVEL—Bolero. TCHAIKOVSKY—Overture 1812, Op. 49**. Morton Gould Orchestra and Band, Morton Gould cond. RCA Victor LSC 2345 \$5.98; Mono—LM 2345 \$4.98

Interest: **Staples**
 Performance: **Socko!**
 Recording: **Boffo!**
 Stereo Directionality: **Plenty**
 Stereo Depth: **Plenty**

RCA Victor makes no bones about this one. In his program notes, John Pfeiffer writes: "This recording is aimed at *you*." The italics are his. If you live in an apartment house, your neighbors will be more inclined to believe the recording is aimed at them. Supply your own italics; your neighbors will supply the invectives. Which reminds me. Every night at ten, our municipal radio station in New York City importunes its listeners to "turn down your volume; your neighbor may be calling it a day, and he'd do the same for you." Not with this record will the volume be turned down! This one was made to be played loud, with cannons cannonading and snare drums snaring. The objective is sonic munificence, to create "the most shatteringly dynamic recording of this music on records," and to squeeze a concert hall into your living room. Having gained this objective, what about the music? I like it. These pieces can take it, and Gould makes them take plenty. The 1812 causes one to wonder why Napoleon did not retreat sooner; *Bolero* goes real crazy, man. Dig that second snare drum. Sure, Ravel never thought of it, and it's not in the score, but when it suddenly appears—man, fasten your seat belt. What's the use; let Pfeiffer finish this review. I quote: "It's the blast from your speaker that tells—not the powder." W. D.

RAVEL—String Quartet (see DEBUSSY)

△ ▲ **RESPIGHI—Ancient Airs and Dances for the Lute, Suites Nos. 1, 2 and 3**. Philharmonia Hungarica, Antal Dorati cond. Mercury SR 90199 \$5.98; Mono—MG 50199 \$4.98

Interest: **Engaging and charming**
 Performance: **Quite good**
 Recording: **Good**
 Stereo Directionality: **Good**
 Stereo Depth: **Good**

Dorati has a rather strange distinction: he has recorded more Respighi than any other conductor before him. In the present instance, we get sensitive performances of what may prove to be the composer's most endearing orchestral music. Respighi took lute melodies from the 16th and 17th centuries and orchestrated them very tastefully, quite unlike some of his own orig-

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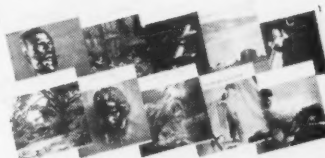
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inal orchestral works. The delicate charm of the melodies remains quite unspoiled and the flavor of the period is successfully retained. Perhaps the biggest surprise of the release is the quality of the performance by the Philharmonia Hungarica, the refugee orchestra from Hungary now



centered in Vienna, which played in the United States in October. Dorati has obviously drilled the orchestra long and hard; they play with fine tone and excellently precise ensemble. And the Mercury engineers have here one of their better-sounding recordings, with good spatial and depth characteristics in the stereo edition and fine monophonic sound, too. It is a most welcome release. *M. B.*

△ **SAINT-SAËNS**—Samson et Dalila (Complete opera). José Luccioni (tenor)—Samson; Hélène Bouvier (mezzo-soprano)—Dalila; Paul Cabanel (baritone)—The High Priest; Charles Cambon (bass)—Abimelech; Henri Medus (bass)—The Old Hebrew. Chorus and Orchestra of the Théâtre National de l'Opéra, Louis Fourester cond. Pathé PXC 5007/9 3 12" \$17.85

Interest: **Worthwhile**
Performance: **Good singing**
Recording: **Inferior**

On the established premise that cats have nine lives, Delilah, a singular kitten if there ever was one, is certainly entitled to three. This Pathé recording, originating in 1946, has been with us for a long time, first on Columbia, then on Vox, and now as produced by the parent company. Its charms have not improved with age. The earlier editions are not on hand for comparison but I suspect that both Columbia and Vox did a better job of processing.

To sum up: the recorded sound is muffled, harsh and generally unpleasant. Hardest hit are the choral ensembles, but neither is the orchestral reproduction anywhere near present-day standards. A great pity, for the cast includes several Opéra luminaries: José Luccioni, the fine Corsican tenor, is a strong-voiced Samson and meets the challenging demands of the role with stylistic assurance. The Dalila of Hélène Bouvier avoids obvious theatricalism, placing welcome emphasis on solid musical points in preference to the accentuation of sensuality. Cabanel, Cambon and Medus are all excellent in the best tradition. Former Met conductor Fourester adds little noticeable enhancement to the enterprise, but it is probably unfair to blame him for the enervated orchestral performance.

This is still the *only* complete Samson

et Dalila on records, and may so remain for some time. It is incomparably more authentic in spirit than the collection of excerpts on RCA Victor's LM/LSC 2309. But the latter, with its far superior sound and creditable vocal performances, may prove entirely satisfactory to listeners who do not consider ownership of the complete edition an absolute must. There is no libretto included with the set. *G. J.*

△ **SAINT-SAËNS**—Piano Concerto No. 5 in G Major, Op. 103; Septet in E Flat Major, Op. 65. Jeanne-Marie Darré with Orchestre National de la Radio-diffusion Française (in concerto), Louis Fourester cond.; with Pascal String Quartet, R. Delmotte (trumpet), G. Logerot (double-bass) (in Septet). Pathé DTX 252 \$5.95

Interest: **Could catch on**
Performance: **Impressive**
Recording: **Very good**

At first glance, I could not see the merit in offering this record to the American market at this import price. After all, the Schwann Catalog lists four other performances of the Concerto, and even if only one or two are easily available today, one of them is played by Sviatoslav Richter, and it is coupled with his grand rendition of the Rachmaninoff First. Listening gave me more insight. Jeanne-Marie Darré has a flair for Saint-Saëns, which I remember from her record of the *Second* and *Fourth Concertos* once released by Capitol (P 18036), and she is decidedly in the vein in this record. Her playing in the Concerto is inspired, and it perhaps inspired Fourester's unusually fine collaboration. In the Septet, she blends with the other players in approved chamber-music fashion, but the foundation she provides leads to an outstanding interpretation. This is by far the best performance of the Septet I have ever heard. It has endless charm, elegance and appeal. The disc is packaged in a wooden spine album, à la Angel of a short time ago. The program notes are printed in an enclosed booklet; alas, in French. I do wish Pathé, or importer Harry Golden, would furnish English translations, even if only mimeographed. *W. D.*

△ **SCHUBERT**—Piano Sonata in A minor, Op. 143. **SCHUMANN**—Piano Sonata in F Sharp minor, Op. 11. Stewart Gordon. Washington WR 425 \$3.98

Interest: **Solid piano fare**
Performance: **Musicianly**
Recording: **Very good**

The Schubert Sonata brings back memories of a magical performance on 78's by Lili Kraus, which Decca dubbed on LP (DL-8503) in the early days of micro-groove and then deleted. Kansas-born Stewart Gordon, who is head of the music department of Wilmington College in Ohio, although still in his mid-twenties, plays the piece with energy and a pleasing tone. There is a lot of Old Vienna in this music, and like most modern musicians, Gordon sometimes finds its spirit eluding him. This is chiefly apparent in the last movement, where the *Ländler*-like theme lacks lilt. In the Schumann, he is more successful, storming through its tempestuous pages heroically and singing its melodies persuasively. *W. D.*

△ **SCHUBERT**—Symphonies: No. 4 in C minor ("Tragic"); No. 6 in C Major. London Symphony Orchestra, Walter Susskind cond. (No. 4), Hans Schmidt-Isserstedt cond. (No. 6). Mercury SR 90196 \$5.98; Mono—MG 50196 \$4.98

Interest: **Easy to take**
Performance: **Lively**
Recording: **Bright**
Stereo Directionality: **Reasonable**
Stereo Depth: **Good**

Susskind and Schmidt-Isserstedt have similar ideas about Schubert. They play him in healthy, outgoing fashion. Both of these performances are vigorous and lively. They remain this side of getting-out-of-character, although I think things were not quite so brisk in Old Vienna. The orchestra plays well for both conductors, and the recording is bright and well defined, with spacious advantage in the stereo version. *W. D.*

△ **SCHUBERT**—Symphony No. 9 in C Major ("The Great"). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2344 \$5.98; Mono—LM 2344 \$4.98

Interest: **Desert-island masterpiece**
Performance: **Lively**
Recording: **Very good**
Stereo Directionality: **Reasonable**
Stereo Depth: **Good**

This is a bright performance of the "symphony of heavenly length." Munch plumbs no emotional depths in his reading; his emphasis is on the rhythmic nature of the work. The beautiful melodies with which it abounds sing along blithely, well played by the virtuoso instrumentalists. In the final movement, which some orchestras of yore refused to play because it was too difficult for them, the Bostonians make one wonder what all the shooting was about. Certainly, they have no difficulty in playing it; but then, what does this brilliant ensemble find difficult? Of course, the greatest wonder is that so many arbiters of taste in European circles found this masterpiece unattractive. Attractive it is, and if this rendition is not a profound one, it is lively, and it is very well recorded. *W. D.*

△ **SCHUMANN**—Carnaval, Op. 9; Piano Concerto in A minor, Op. 54. Sergio Fiorentino (piano) with Hamburg Pro Musica (in concerto), Erich Riede cond. Forum F 70007 \$1.98

Interest: **Romantic masterpieces**
Performance: **Fine Carnaval**
Recording: **Good**

There is nothing in the inadequate liner notes to prepare the listener for this splendid performance of *Carnaval*. The playing is warm, stylish and brilliant. Fiorentino, of whom I know nothing, is a volatile pianist with a regard for nuance and color. His Schumann is romantic; there are passages that melt, but never become sticky. The orchestra in the Concerto is of the scratch variety. Fortunately, it does not mar the pianist's interpretation, which has ardor, tempered by tenderness. The movements of *Carnaval* are not listed on either the label or the jacket although the silly liner notes assume they are. *W. D.*

SCHUMANN—Piano Sonata (see **SCHUBERT**)

operetta à la française

One of the more intriguing musical phenomena of the last century was the sudden flowering in Paris, Vienna, London and even Copenhagen and the USA of a whole literature of light opera, ballroom dances and marches. Offenbach and Waldteufel, the Strauss family, Gilbert and Sullivan, Hans Christian Lumbye, and John Philip Sousa go with each of the locales in point.

Yet the most influential name, the composer who provided the needed impetus for this vein of music, was Jacques Offenbach. It was in the works of Offenbach that the French musical comedy, or operetta, reached its zenith, with the delightfully spirited and frothy music and satirical librettos (many of which were supplied by Ludovic Halévy of *Carmen* fame).

Most of us know Offenbach's music mainly by the ballet score orchestrated by Manuel Rosenthal, namely *Gaieté Parisienne*. But few of us know of his 90-odd operettas, many of which still remain active in the musical theater repertoire of Paris. Yet no French composer before or since has experienced the success and popularity that his operettas achieved. He brought to the musical theater of a century ago music that was gayer and more rhythmic, in contrast to the sedately classical or floridly ornate French operatic style that went before.

There were many who took up this lighter style of writing with more or less public success, notably Lecocq and Planquette. Hervé (whose real name was Florimond Ronger), Louis Ganne, Edmond Audran and Louis Varney were other big names in the light musical theater of the post-Offenbach epoch in France.

The only new dimension brought to French light opera music was introduced by André Messager. This well-schooled and lyrically sensitive composer brought back to the popular musical theater in a highly personal manner the older, more stylized and refined techniques, and added delicate harmonic textures with elegant orchestrations. With this came a more realistic humor in place of the mid-century satirical comedy.

Since World War I, real vitality seems to have evaporated from the French light musical theater. Most new changes of style, form and creative spark were influenced by the musical styles of other countries. The American Broadway theater and US Jazz have both played a part in this respect. The French began merely to copy these new trends, and today can boast of little originality except for a few musicals by Yvan, known for his "My Man," and for the remarkable performing artistry of Maurice Chevalier and Edith Piaf.

The sweetish operetta concoctions of such later composers—Christine and Reynaldo Hahn—were a long way removed from the high spirited, sparkling music of the Offenbach era.

The whole panorama of French operetta

from Offenbach to today's theater is represented in the twenty-one Pathé discs listed here; and for good measure we are given an idea of the French way with Viennese and American fare. Let it be said, however, that these Pathé discs are far from new in date of recording; many of them were available in American record shops in the early 1950's when they were issued under the Vox label as part of an exchange agreement with Pathé.

Surfaces on these imported issues are good; musical direction is fair; and there are a few fine voices—that of soprano Mado Robin, especially. However, unless you ache with nostalgia for the "good old days" on the European continent, much of this music and its charm will seem well faded. The orchestra is third-rate, and unhappily, the same basic personnel—vocal and instrumental, seems to have participated in all these recordings. The whole series, when heard at one or two sittings, dulls the senses. This is particularly damaging to Offenbach's music which must always dance and sparkle like the finest vintage champagne, or else all is for naught.

The notes accompanying each record are full and informative, but you had better have a good reading knowledge of French, or the notes will be of no use.

If you feel a definite need for a documentation of French light musical theater from 1858 to 1948, then these records are definitely for you. Otherwise, there seems no choice but to write these discs off as *curiosa* and to hope for some first-rate stereo releases under new musical direction, and perhaps re-edited, but choosing again the best of Offenbach, Lecocq and Messager.

—Nancy Lang

ALL RECORDINGS MONAURAL

OFFENBACH — Orphée aux enfers (1858). Aimé Doniat, Michel Rous, Claude Devos, Claudine Collart & others with Chorus and Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30143 \$5.95.

OFFENBACH—La Belle Hélène (1864). Claude Devos, Michel Rous, Aimé Doniat & others with Chorus and Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30137 \$5.95.

OFFENBACH—La Vie Parisienne (1866). Michel Rous, Michel Hamel, Willy Clement, Lina Dachary & others with Chorus and Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30139 \$5.95.

LECOQC—La Fille de Madame Angot (1872). Michel Dens, Joseph Peyron, Lina Dachary & others with Chorus and Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30132 \$5.95.

LECOQC—Le petit duc (1878). Nadine Renaux, Willy Clement, Liliane Berton & others with Chorus and Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30142 \$5.95.

PLANQUETTE—Les Cloches de Corneville ("The Chimes of Normandy") (1877). Michel Dens, Joseph Peyron, Martha Angelici & others with Chorus and

Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30130 \$5.95.

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MESSAGER—Veronique (1898). Camille Mauranne, Claude Devos, Martha Angelici & others with Chorus and Lamoureux Orchestra, Jules Gressier cond. Pathé DTX 30138 \$5.95.

MESSAGER — Monsieur Beaucaire (1925). Michel Dens, Martha Angelici, Liliane Berton & others with Chorus and Lamoureux Orchestra, Jules Gressier cond. Pathé DTX 30131 \$5.95.

CHRISTINE — Phi-Phi (1918). Bourvil, Gaston Rey, Gise Mey & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DTX 30133 \$5.95.

HAHN—Ciboulette (1923). Roger Bourdin, Gaston Rey, Geori Boué & others with Chorus and Paris Conservatory Orchestra, Marcel Cariven cond. Pathé DTX 30136 \$5.95.

POTERAT—Chanson Gitane (1948). André Dassary, Liliane Berton, Gise Mey & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DTX 30147 \$5.95.

From Vienna and the U.S.A.

STRAUSS — Valses de Vienna. Michel Dens, Mado Robin & others with Orchestra, Jules Gressier cond. Pathé DTX 30118 \$5.95.

LEHAR—La Veuve Joyeuse ("The Merry Widow"). Jacques Jansen, Claude Devos, Aimé Doniat & others with Lamoureux Concert Orchestra, Jules Gressier cond. Pathé DTX 30134 \$5.95.

LEHAR—Le Pays du Sourire ("Land of Smiles"). Michel Dens, Claude Devos, Louis Noguera, Liliane Berton & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DTX 30117 \$5.95.

STRAUS, O.—Rêve de Valse ("A Waltz Dream"). Michel Dens, Louis Noguera, Claude Devos, Mado Robin & others with Chorus and Colonne Concerts Orchestra, Louis de Froment cond. Pathé DTX 30160 \$5.95.

FRIML — Rose-Marie; YOUMANS — No, No, Nanette. Guy Fontagnère, Lina Dachary, Liliane Berton & others with Chorus and Orchestra, Paul Bonneau cond. Pathé DTX 30146 \$5.95.

▲ **SECUNDA**—Kol Nidre Service. Richard Tucker (tenor) with organ accompaniment and choral ensemble, Sholom Secunda, cond. Columbia MS 6085 \$5.98

Interest: **Specialized**
Performance: **Outstanding**
Recording: **Excellent**
Stereo Directionality: **Varies**
Stereo Depth: **Good**

The traditional Hebrew prayers which make up the Kol Nidre Service for the eve of the Day of Atonement are presented here in a new musical setting by composer Sholom Secunda. The new treatment faithfully preserves the traditional character of the music. The setting of the *Kol Nidre* is not much different from other known versions, and the whole Service adds up to a carefully planned and well executed production built around Richard Tucker's unique talents.

Tucker is in glorious form here, and sings this music with firm, ringing tones and compelling fervor. Opera gained tremendously when this artist gave up his cantorial career for the diamond horseshoe. But whenever he returns to the literature of his initial calling, the results speak for undiminished mastery. Such vocal gifts are unfair to cantorial competition anyway—would that Columbia found a way to remove the wraps from Tucker's operatic side as well! I can think of no other major vocal artist kept in similar recorded obscurity!

Stereo reproduces the Tucker voice admirably, and the sound of the Shofar (ceremonial horn) and the introductory and closing words of narrator Ben Irving are impressive. The choral placement varies in the different prayers, not always resulting in optimum stereo. But the overall sound is very good and praise is due for surfaces that are really silent. G. J.

▲ ▲ **SIBELIUS**—Symphony No. 2 in D Major, Op. 43. London Symphony Orchestra, Pierre Monteux cond. RCA Victor LSC 2342 \$5.98; Mono—LM 2342 \$4.98

Interest: **A still powerful, impressive**
Performance: **Commanding**
Recording: **Fine**
Stereo Directionality: **Excellent**
Stereo Depth: **Very good**

Why has the Sibelius Second fallen into a neglect in the past decade or so? It is a mighty work in the Beethoven tradition, as well as a work very typical of its composer. The predominantly dark-hued scoring lends it an aura of exalted mystery and glamor, and the themes—especially the noble one of the Finale—stamp themselves immediately in one's memory.

The late Serge Koussevitzky, during his twenty-five year tenure as conductor of the Boston Symphony Orchestra, made the Sibelius *Second Symphony* peculiarly his own; fortunately, Koussevitzky twice recorded the *Symphony* in his matchless interpretation and it is against the Koussevitzky recordings—even though neither one is currently available—that all subsequent releases have been judged.

How does the new Monteux recording fare by these standards? Very well, indeed! Monteux may not bring quite the last measure of drama and urgency to the score which Koussevitzky summoned. But he feels the music deeply and sincerely, and conveys a broad and noble conception.

The London Symphony Orchestra, which seems to have enjoyed a complete renaissance, if its recent recordings are truly reflective of its current quality, plays the score magnificently for Monteux; and the engineering, both mono and stereo, is excellent with an especially fine overall spread to the stereo version.

The Golden Age of Monteux continues to enrich our musical lives, both in the concert hall and via recordings, with performances of surpassing rightness and security. M. B.

▲ ▲ **STRAVINSKY**—Firebird Suite; Agon. New York City Ballet Orch., Robert Irving cond. Kapp KC 9037-5 \$4.98; Mono—KC 9037 \$3.98

Interest: **Stravinskian contrast!**
Performance: **Excellent Agon**
Recording: **Fine achievement**
Stereo Directionality: **Good**
Stereo Depth: **Sometimes too much**

This coupling as such, is fascinating for on one side we have the early romantic Stravinsky and on the other the cool, detached glitter of the master's special way with the twelve-tone style. Perhaps it is because the controversial *Agon* offers more interest to Irving that there is such a wide difference in the quality of reading and performance.

This *Firebird*, differing somewhat from the usual Stravinsky concert version, never gets off the ground in the early pages. There is, of course, great activity when that well-known rascal, King Kastchei, attempts to bewitch and otherwise distract the hero, Ivan; and here Irving gets the most out of the climatic pages. But I miss the glow and fairyland effect of the quieter episodes. There is little subtlety or imagination here. *Agon*, on the other hand, is given a superlative and highly communicative reading. Stereo sound is fine except for some under modulation in volume level; but it sounded better when a high-gain cartridge was used. The mono has technical weaknesses and sounds very brilliant. Kapp does not seem to give any special album number designation on its jacket to separate the stereo from the mono. This situation is confusing to both dealer and customer. J. T.

▲ ▲ **TCHAIKOVSKY**—The Nutcracker, Op. 71. [Complete ballet.] New York City Ballet, Robert Irving cond. Kapp KX 5007-S 2 12" \$9.96; Mono—KLX 5007 \$7.96

Interest: **Ballet masterpiece**
Performance: **Uneven**
Recording: **Good, a bit cavernous**
Stereo Directionality: **Even**
Stereo Depth: **Too much**

One of the most ambitious albums in the Kapp catalog, this third complete stereo issue of *The Nutcracker* cannot compete with the magnificent performance by Ansermet on London.

Mr. Irving does his best with this orchestra. In the orchestral climaxes, though things are solid enough, lack of discipline becomes painfully evident when the going gets delicate. There are moments of inept phrasing and ragged bowing that should have been edited out of the tapes before release of this recording. Mr. Irving has made fine recordings with splendid orchestras, and it is too bad that here the ensemble is not up to snuff.

Let it be said that the other Irving-New York City Ballet releases on the Kapp label are more successful. The discipline of the orchestra is good in the Kay coupling of *Western Symphony* and *Stars and Stripes Forever*, and also in the Stravinsky *Agon* (reviewed elsewhere). The sound in *The Nutcracker* is on the cavernous side, but that defect is not too serious. J. T.

▲ **TCHAIKOVSKY**—Piano Concerto No. 1 in B Flat minor, Op. 23. Eugene Istomin with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6079 \$5.98

▲ **TCHAIKOVSKY**—Piano Concerto No. 1 in B Flat minor, Op. 23. Felicia Blumental with the Vienna State Opera Orchestra, Michael Gielen cond. Vox STPL 511,510 \$5.98

Interest: **Hardy warhorse**
Performance: **Nothing special**
Recording: **OK**
Stereo Directionality: **Both OK**
Stereo Depth: **Columbia better**

Neither performance will displace the Cliburn or Horowitz RCA Victor recordings from their unique positions at the head of available Tchaikovsky Piano Concertos. Istomin gives an unexceptionable, but also a decidedly unexceptional performance that just does not catch fire. Blumental seems to be waging a real battle with some of the technical demands that



Tchaikovsky poses for his soloist; occasionally, as in the notorious octave passages in the Finale, they prove to be quite too much for her. Istomin has the better orchestral and recorded support; the Vox seems too closely microphoned. M. B.

TCHAIKOVSKY—1812 Overture (see RAVEL)

▲ **TCHAIKOVSKY**—Symphony No. 5 in E minor, Op. 64. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. Vox STPL 510,380 \$5.98

Interest: **High**
Performance: **Stolid**
Recording: **Microscopically close**
Stereo Directionality: **OK**
Stereo Depth: **Lacking**

Some months ago Vox released a first-class performance of the Tchaikovsky *Fourth Symphony* conducted by Hollreiser. Alas, the success is not repeated here. In the first place, Hollreiser gives us a *Fifth Symphony* that is oppressively heavy handed and lackluster. For another, the Vox engineers have brought their microphones so close in to the orchestra that

HiFi REVIEW

there is little sense of depth and warmth to the sound. And the French horn soloist in the slow movement is impossible. His tone sounds more like that of an alto saxophone, and he positively croons his solo in a most embarrassing manner. All in all, this disc is best forgotten. *M. B.*

▲ **VAUGHAN WILLIAMS**—Symphony No. 8 in D minor. **BUTTERWORTH**—A Shropshire Lad. **BAX**—The Garden of Fand. Hallé Orchestra, Sir John Barbirolli cond. Mercury SR 90115 \$5.98

Interest: Tasty English muffins
Performance: Excellent
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

Recorded in June, 1956 these performances were released monophonically about four months later. Barbirolli's readings are superb, combining wistful, poetic insight with a robust and extroverted dash. Vaughan Williams composed his *Eighth Symphony* for Barbirolli and the Hallé Orchestra and dedicated it to them; it has become one of the most frequently performed of the composer's works, but Barbirolli remains its most persuasive interpreter.

This stereo disc presents the music in a somewhat richer acoustical framework, but, truth to tell, there is not much difference between the monophonic and stereophonic recordings. In either form, however, this is a treasurable issue. *M. B.*

△ ▲ **WALTON**—Façade: Suite. **LECOCQ**—Mam'zelle Angot Suite. Royal Opera House Orchestra, Covent Garden, Anatole Fistoulari cond. RCA Victor LSC 2285 \$5.98; Mono LM 2285 \$4.98

Interest: Good
Performance: Pithy
Recording: Brilliant
Stereo Directionality: Not too apparent
Stereo Depth: Well controlled

Walton's satiric and fun-poking score, dedicated to and inspired by the Sitwell family, is given a terse and brilliant reading by Fistoulari, in its ballet version. But it still seems pale by comparison with the original chamber-orchestra, spoken-verse setting. If you want the full marvelous



text and score with Dame Edith Sitwell doing the reading of her own poems, you may still find it on London (A-4104).

On Side 2 Fistoulari leads the London gentlemen in a scintillating account of the saucy score taken from the pages of Lecocq's charming operetta *La Fille de Madame Angot*. Lecocq's style is very

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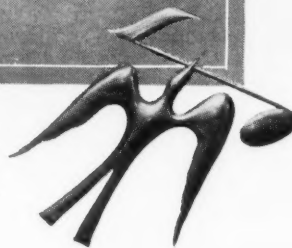
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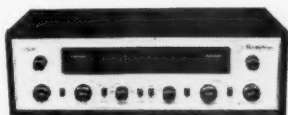
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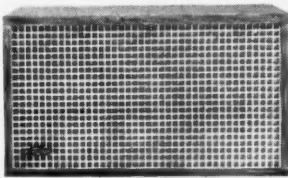
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much in the spicy Offenbach French *opera bouffe* manner. However, this score is more lyrical and less exhaustingly headlong than the *Gaité Parisienne Ballet* derived from Offenbach. The stereo version offers a wide spread of sound, with good solid bass, but with volume level somewhat down. By comparison, the mono release sounds better, notably in clarity of woodwind texture. J. T.

COLLECTION

▲ HAYDN—Trumpet Concerto in E Flat; MOZART—Flute Concerto in D Major (K. 314); SCHUMANN—Adagio and Allegro for Horn and Orchestra, Op. 70. Paolo Longinotti (trumpet), André Pepin (flute), Edmond Leloir (horn), with Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6091 \$4.98

Musical Interest: Entertaining
Performance: Pleasing
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

The least familiar piece on this program is the Schumann *Adagio and Allegro*. Originally written for horn and piano, it was scored by Ansermet for horn and orchestra, and that is the way it is played here. The music typifies Schumann's affinity for the Romantic, and the soloist has scope for both warmth and display, of which he takes ample advantage. The familiar Haydn *Trumpet Concerto* is given a lively reading. So is the Mozart *Flute Concerto*, which is a re-working of his *Oboe Concerto in C Major*. The performances have an engaging air of good-will about them, though they are not lacking in polish either. The recording is first-rate. W. D.

▲ POPS CAVIAR—RIMSKY-KORSAKOV—Russian Easter Overture; BORODIN—In the Steppes of Central Asia; Prince Igor: Overture; Polovtsian Dances. Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2202 \$5.98

Musical Interest: Yessir!
Performance: Rousing
Recording: Brilliant
Stereo Directionality: Fine balance
Stereo Depth: Little shallow

After years of jaded listening to *Russian Easter Overture*, I approached this one with downcast ears. Surprise, Surprise! Mr. Fiedler, because he does *not* make the Overture sound like a sonic nightmare that never ends, turns up with an absolutely top-notch performance. He is brisk, to the point, and keeps a steady, even tempo throughout; it fairly crackles with life. The dynamics are given a firm, and natural guiding hand. The result is musical indeed. Mr. Fiedler deserves a real jar of black caviar for this effort.

Steppes of Central Asia comes off very well too, and *Prince Igor* is given a rousing performance. If the sensuously lyrical theme of the "Polovtsian Dances" is given a too-fast treatment, it does not matter, for the other dances are dazzling under Fiedler's baton. Four cheers! J. T.

▲ SLAUGHTER ON TENTH AVENUE. RODGERS—On Your Toes; Slaughter on Tenth Avenue; GOULD—Interplay; Gavotte; Blues; BERNSTEIN—Fancy Free; Three

Dances; FALLA—The Three Corned Hat; Dances; SHOSTAKOVICH—The Age of Gold; Polka; COPLAND—Rodeo; Saturday Night Hoedown; GINASTERA—Estancia; Malambo; KHACHATURIAN—Gayne: Sabre Dance. Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2294 \$5.98; Mono—LM 2294 \$4.98

Musical Interest: Modern pops
Performance: Consistent
Recording: Good
Stereo Directionality: Widely spaced
Stereo Depth: A wee shallow

With these scores, Mr. Fiedler does an expert job, and the music is alive with energy and bustle.

Falla gets some rather routine handling, and the witty Shostakovich Polka is dully carried off. Despite this, we do have a record featuring much better stereo sound than the Boston Pops' Symphony Hall average. So many of the Fiedler discs seem to accent the middle and upper registers of sound, that it leads one to the impression that the orchestra can play only one way: brilliantly, with stress on each syllable. And the sound could still be improved from the bottom up to the middle, with more bass bite from the bulls to give crescendi real solidity of tone. The stereo is quite wide-spread, a little too much. The mono version is heavily modulated, and has a very "close in" sound. J. T.

▲ SONG OF INDIA. HAYMAN—Dancing Through the Years; RIMSKY-KORSAKOV—Song of India; ANDERSON—The Typewriter; DINIUEHEIFETZ—Hora Staccato; EDUARD STRAUSS—Bahn frei Polka; STRAUSS—Thunder and Lightning Polka; KHACHATURIAN—Gayne Ballet: Lullaby; STRAUSS—Pizzicato Polka; ANDERSON—Syncopated Clock; VOLLSTEDT—Jolly Fellows Waltz. The Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2320 \$5.98; Mono—LM 2320 \$4.98

Musical Interest: Lots of music for the money
Performance: Good
Recording: Good
Stereo Directionality: Wide spread
Stereo Depth: Little shallow

Fiedler issues another "pot-pourri" of the sort that has given so many hundreds of thousands of Americans a special sort of listening pleasure. This one is a cut above the average, although at times it seems strange in spots where there seems an almost dizzy change of mood. Fiedler leads the Boston Pops in a very fine account of the plaintively intense Lullaby from *Gayne*, and no sooner does he lull you with this wisp of melody, then off to the races we go with *Pizzicato Polka*.

Anderson's witty *Typewriter* afforded this Boston resident a moment of solid humor. There is in the Boston ensemble a member of the percussion section by the name of Charles Smith. He is a shaggy-haired fellow of genial disposition, and is possessed of a hearty wit. His stories are legion, and he will tell you that he has been looking for the right-sounding triangle for years and never expects to find it. I know for a fact that Smith is a hunt-and-peck typist of the tongue-in-cheek variety. Yet he is the featured "soloist" in the sparkling Anderson *Typewriter* and the Orchestra gem. He "plays" the typewriter as though he were born with it, and sizzles through the part with nary a hitch,

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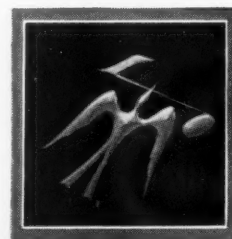
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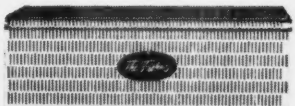
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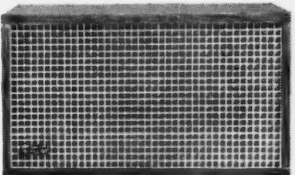
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like a true artist. After all these years, during which time he has played four million notes on the large battery of percussion at his disposal in Symphony Hall, he has at last arrived. The sound throughout this disc is good, although I hoped, and a bit wistfully too, that the typewriter would have been given a closer place in the balance of things for the monophonic issue. Stereo-wise this is a solid RCA Victor achievement. **J. T.**

△ **OVERTURES.** MOZART—The Marriage of Figaro; BRAHMS—Tragic; MENDELSSOHN—A Midsummer Night's Dream; DVORAK—Carnaval; GLINKA—Russlan and Ludmilla; BERLIOZ—Rakoczy March. Royal Danish Orchestra, John Frandsen cond. Forum F 70001 **\$1.98**

Interest: All first-class pieces
Performances: Dull
Recording: Acceptable

As with his Forum recording of Brahms' *Fourth Symphony* reviewed above, Frandsen takes a rather stodgy view of most of these pieces. There is little enlivening spark or magic here and the recorded sound as preserved by the engineers tends to be dull, also. About the only virtue the disc can claim is that it assembles so many standard concert overtures onto a single disc. But what, pray tell, is the "Rakoczy March" from *The Damnation of Faust* doing in a collection of Overtures? **M. B.**

▲ **OPERATIC HIGHLIGHTS FOR ORCHESTRA.** VERDI—La Traviata: Preludes to Acts I & 3; "I Vespri Siciliani: Overture; MASCAGNI—Cavalleria Rusticana: Intermezzo; MANCINELLI—Cleopatra: Overture; MARTUCCI—Notturmo in G Flat Major; PONCHIELLI—La Gioconda: Dance of the Hours. London Symphony Orchestra, Pierino Gamba cond. London CS-6087

Musical Interest: Melody à l'Italiana
Performance: Very good
Recording: Above average
Stereo Directionality: Well defined
Stereo Depth: Heavy reverberation

If young Pierino Gamba improves in his twenties, as he has in the last few years, this gifted prodigy may become one of music's outstanding conductors. He has already outgrown the Little Boy Blue publicity and fanfare, and is rapidly becoming mature in his interpretive approach. On this London stereo his best performances are the Verdi scores. There are times when the middle and low strings seem a bit overweight. But the fact that this lad is at an age when most youngsters are just entering college, and that he is conducting a veteran organization like the London Symphony, should command nothing but a sincere respect for intuitive and rare musicianship. He leads the ensemble with authority, and his beat is firm on the evidence of these performances. London has produced better sounding stereo than this one, but even so, the disc is par for the course. **J. T.**

▲ **PAS DE DEUX.** ADAM—Giselle: Waltz from Act I; CHOPIN—Les Sylphides: Waltz; DELIBES—Sylvia: Pas de Deux from Act III; TCHAIKOVSKY—Nutcracker: Pas de Deux from Act II; MINKUS—Don Quixote: Pas de Deux; ROSSINI-RESPIGHI—Boutique Fantasque: Can-Can; PROKOFIEV—Romeo &

Juliet: Pas de Deux; TCHAIKOVSKY—Sleeping Beauty: Pas de Deux; Three Ivans, Act III. Royal Philharmonic Orchestra, Robert Irving cond. Capitol SG 7160 **\$5.98**

Musical Interest: Considerable
Performance: Excellent all the way
Recording: Very good
Stereo Directionality: Well divided
Stereo Depth: Nice

Robert Irving, who is a dependable hand at this sort of music, leads the Royal Philharmonic ensemble in deft and musically appealing readings from eight ballets, featuring of course those scenes involving duets (excepting those mad Russians in Act III of *Sleeping Beauty*). Especially attractive is the way he gallops through the Can-Can from *Boutique Fantasque*, and the loving care exhibited in Minkus' *Don Quixote*. This is a very good stereo issue, though not quite on the level of Leinsdorf's recent operatic ballet highlights with the Concert Arts Ensemble (Capitol SP 8488). **J. T.**

▲ **MOZART**—Eine kleine Nachtmusik (K. 525); **BACH-WILHELMJ**—Air on the G String; **CORELLI**—Christmas Concerto Op. 6, No. 8; **MENDELSSOHN**—Octet in E-Flat, Op. 20; Scherzo. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6081 **\$5.98**

Interest: High
Performances: Over ripe
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Playing these four works with the full string complement of the Philadelphia Orchestra is rather like putting a jet-airliner engine in the body of a Piper-Cub plane. The four pieces are best served by intimate, small ensemble combinations. Here they become caricatures in performances that violate the letter as well as the spirit of the music. Wasted in the process is typically luxurious playing from the marvelous string body, and clear, well-defined reproduction of that playing. **M. B.**

▲ **KHACHATURIAN**—Gayne, Ballet Suite; **MOUSSORGSKY**—A Night on Bald Mountain; **BORODIN**—Prince Igor: Overture; In the Steppes of Central Asia; **RIMSKY-KORSAKOV**—Flight of the Bumble Bee. The Hallé Orchestra, George Weldon cond. Mercury SR 90137 **\$5.95**

Interest: Russian stew
Performance: So-so
Recording: So-so
Stereo Directionality: Good
Stereo Depth: Shallow

George Weldon leads the capable Hallé Orchestra through this Russian collection in a so-so manner, and the result is a so-so experience. The sound is a bit thin, on the tense and wiry side. Fiedler gives a much better account of *Gayne* on RCA Victor (LSC 2267). **J. T.**

△ ▲ **PRESENTING JAIME LAREDO.** VIVALDI—Sonata No. 2 in A; FALLA—Suite Populaire Espagnole: Nana and Jota; PARADIS-DUSHKIN—Sicilienne; WIENIAWSKI—Scherzo-Tarantelle; BACH-WILHELMJ—Air on the G String; PAGANINI—Caprice No. 13 in B Flat; DEBUSSY—Girl With the Flaxen Hair; SARASATE-ZIMBALIST—Carmen Fantasy. Jaime Laredo (violin) and Vladimir Sokoloff (piano). RCA Victor LSC 2373 **\$5.98; Mono—LM 2373 \$4.98**

Interest: **Ge-mixte pickles**
 Performances: **Expert**
 Recording: **Good**
 Stereo Directionality: **Who needs it?**
 Stereo Depth: **OK**

There were about half a dozen American violinists who entered the Queen Elizabeth of Belgium International Music Competition in Brussels last May. Among them was Joseph Silverstein, a 27-year-old member of the Boston Symphony Orchestra who went on to become the only American finalist and who eventually won third prize in the contest. When Silverstein returned home after the contest and the resulting tour of Belgium, he could not stop raving about the young (18!) Bolivian violinist who had won the first prize in the contest. Jaime Laredo was his name, and the word "phenomenal" kept recurring in Silverstein's description of his young colleague.

Soon after Laredo himself returned to this country—he received much of his training at the Curtis Institute of Music in Philadelphia, RCA Victor signed him to a recording contract and the present disc is the first fruit of that association.

Laredo lives up to his notices. His technique is poised and assured, with bullseye intonation and a bow arm that is fabulously controlled. Most of the pieces on this disc are items out of the violin virtuoso's bag of display tricks, and Laredo plays them to the hilt, with dazzling accuracy in such pieces as the Falla *Jota* and Wieniawski *Scherzo-Tarantelle* and the Sarasate *Carmen Fantaisie*. In the Vivaldi sonata he displays fine musical impulses and a clean, beautiful tone.

The balance between violin and piano seems slightly weighted in favor of the violinist, but this seems to be so in 9 out of 10 violin and piano recordings. In the stereo edition, fortunately, no attempt has been made at exaggerated channel separation. One wonders whether there's any real sense to recording such repertoire in stereo.

Laredo makes an auspicious recording debut. It will be interesting to follow his career from here on. *M. B.*

△ **JOHN WILLIAMS—GUITAR RECITAL.** BACH-DUARTE—Suite No. 3 in C for Unaccompanied Cello; ALBÉNIZ—Torre Bermeio; PONCE—Three Mexican Popular Songs; VILLALOBOS—Etude No. 1 in E minor; CRESPO—Nortena; DUARTE—Variations on a Catalan Folk Song, "Cancó del Llabre," Op. 25. John Williams (guitar). Washington WR 424 \$3.98

Interest: **For classical guitar connoisseurs**
 Performance: **Superb**
 Recording: **Excellent**

Australian-born John Williams is only nineteen years old, but he already is a virtuoso of note on his chosen instrument. This is a taxing program he plays here, but he comes through triumphantly. He possesses musicianship, technique and temperament. His Bach has style and grace. The other pieces range from charming to exciting, and his playing encompasses their diversity. The recording is exemplary. *W. D.*

△ **AIRS D'OPÉRAS.** BORODIN—Prince Igor; Air de Prince Igor; MASSENET—Thaïs; Alexandrie; Hérodiade; Vision fugitive.

Le roi de Lahore; Promesse de mon avenir; VERDI—Otello: Credo La Traviata: Di Provenza. Il Trovatore: Il balen. The Masked Ball: Eri tu; RABAUD—Marouf: Air de la Caravane; BERLIOZ—Damnation of Faust: Sérénade de Méphistophélès; THOMAS—Hamlet: Chanson Bachique; OFFENBACH—The Tales of Hoffman: Scintille, diamant; ADAM—Si j'étais roi: Danse le sommeil. Michel Dens (baritone), with Orchestre du Théâtre National de l'Opéra, Pierre Dervaux, cond. Pathé DTX 217 \$5.95

Interest: **Unusual program**
 Performance: **Skillful, but not always impressive**
 Recording: **Fairly good**

It is easy to see that such a display of vocal versatility should make a strong impact in France where the accomplishments of the Opéra's Michel Dens are as much in the public eye as, say, a Leonard Warren's here. As an item intended for the international market, however, it would have been more successful had its contents been limited to the French repertoire.

Most pleasurable here are the unhackneyed choices from *Marouf*, *Si j'étais roi* and *Thaïs*—all demonstrating the baritone's adherence to the best Gallic traditions in matters of enunciation, clarity of vocal production and restrained, non-melodramatic communication. The well-known "Vision fugitive" and the delightful *Sérénade de Méphistophélès* are also worthy of praise, and so is the moving *Prince Igor* excerpt. Elsewhere, however, there are too many intrusive memories of superior interpretations for more than cursory attention to a "Scintille, diamant" completely lacking in menace, a "Promesse de mon avenir" short on eloquence and passion and a "Chanson Bachique" (*Hamlet*) where, I am afraid, Titta Ruffo set a standard many years ago that baritones have been admiring from a respectable distance ever since.

M. Dens has artistic means at his disposal that guarantee an expressive and polished performance even when at times he sounds like a tenor with an abbreviated top. But no amount of suavity can compensate for the lack of a meaty voice in the four Verdi arias. These, incidentally, are all sung in French, and thus have a certain curio appeal. *G. J.*

△ **"AIRS DE COLORATUR."** THOMAS—Mignon: Je suis Titania; MASSE—Les Noces de Jeannette: Air du Rossignol; GOUNOD—Roméo et Juliette: Waltz Song; OFFENBACH—The Tales of Hoffman: Doll Song; MASSENET—Manon: Suis-je gentille ains; ROSSINI—La Danza; BENEDICT—La Gitane et l'oiseau: Charmant oiseau; DAVID—La Perle du Brésil: Charmant oiseau; PESTALLOZZA—Ciribiribin; DELIBES—Les filles de Cadix; PONCE—Estrellita. Mado Robin (soprano), with Orchestre du Théâtre National de l'Opéra, Pierre Dervaux cond. Pathé DTX 276 \$5.95

Interest: **Vocal display**
 Performance: **Amazing**
 Recording: **Average**

Mado Robin has been known for several years as one of the most expert navigators in the vocal stratosphere, and, as usual, she will certainly not disappoint the fanciers of coloratura singing. (I suppose there are many around, judging by the frequency with which record companies issue such recitals.)

As a vocal display—which this program obviously is—one will find few like it. Mlle. Robin introduces some astonishing business into every one of these excerpts—most frequently, trills and *staccati* above the staff and ascents to the dizzy height of G sharp above C with frequency and dead-sure accuracy. The high register is obviously the artist's forte; the middle range is attractive but its lower half is insufficiently supported. Nor is her *legato* technique as accomplished as one might expect, and there are also scattered minor lapses of intonation.

Still, this is a very listenable display of pyrotechnics. And the artist is not really an exhibitionist of the Erna Sack variety. One would have to go a long way to find a "Waltz Song" so gracefully and appealingly sung. And Rossini's "La Danza," seldom a soprano's choice, has plenty of Mediterranean *brio*. (It is sung in Italian, while "Estrellita" is rendered, according to the accompanying booklet, *en mexicaine*, which I consider the height of authenticity.) Two unhackneyed selections by Massé and Benedict are also included in the recital, but these are not very significant. Dervaux provides many enlivening moments, but tolerates a surprisingly messy orchestral performance in the *Manon* aria. The recorded sound is unexceptional but acceptable. *G. J.*

△ **THE ART OF GRACE MOORE—PALADILHE — Psyche; HAHN — Si mes vers avaient des ailes; PAULIN—Que deviennent les roses; TCHAIKOVSKY—Toi Seul'e, Opus 57, No. 6; DUPARC—Phidylé; MASSENET—Hérodiade: Il est doux, il est bon; KREISLER—The Old Refrain; BERLIN—"Always"; MILLOCKER—The Du Barry: I give my heart; PESTALLOZZA—Ciribiribin; KERN—You Are Love. Grace Moore (soprano) with Orchestra, Wilfred Pelletier, Nathaniel Skilkret and Maximilian Pilzer, conductors. Camden CAL 519 \$1.98**

Musical Interest: **For memory lane . . .**
 Performance: **Partly good**
 Recording: **Fairly good**

The affectionate but far from idolatrous accompanying notes of Francis Robinson are recommended as an appropriate mood-setting introduction to this modest and partly successful tribute to the temperamental diva whose tragic death in 1947 deprived our operatic world of a highly individual and provocative personality.

Grace Moore was not an outstanding singer, a fact critics seldom let her forget during her long Metropolitan career. But she had a firm hold on the public fancy, and so far as box office appeal was concerned she was never on a less-than-equal footing with a Ponselle, Rethberg, Sayão or Albanese. *G. J.*

△ **ITALIAN SONGS.** SARTI—Lungi dal caro bene; BUONONCINI—Pupille nere; A. SCARLATTI—Chi vuole innamorarsi; LEGRENZI—Che fiero costume; GIORDANI—Caro mio bene; FALCONIERI—O bellissimi capelli; TORELLI—Tu lo sai; PAISIELLO—Nel cor più non mi sento; MONTEVERDI—Oblivion soave; Lasciatemi morire; CAVALLI—Donzelle, fuggite; HANDEL—Alma mia. Ezio Pinza (bass) with Fritz Kitzinger (piano). Camden CAL 539 \$1.98

Interest: **Exquisite songs**
 Performance: **Masterly**
 Recording: **Still enjoyable**

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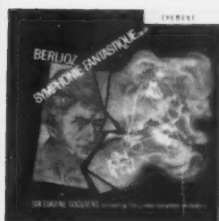
Strauss: Ein Heldenleben. H. Maguire, violin; Leopold Ludwig, the London Symphony Orchestra.

LPBR 6038 SDBR 3038*



I Want To Be Happy—the music of Vincent Youmans. The master at his best. Tutti Camerata and his Orchestra.

LPBR 5062 SDBR 1062*



Berlioz: Symphonie Fantastique, Op. 14. Sir Eugene Goossens conducting the London Symphony Orchestra.

LPBR 6037 SDBR 3037*



Stravinsky: Petrouchka. Original version. Complete. Sir Eugene Goossens, the London Symphony Orchestra.

LPBR 6033 SDBR 3033*



Dorothy Collins—"Won't You Spend Christmas with Me." Timeless carols: "Noel," "Silent Night" and others.

LPBR 5013 SDBR 1013*



Tchaikovsky: Symphony No. 5 in E Minor, Op. 64. Sir Malcolm Sargent, the London Symphony Orchestra.

LPBR 6039 SDBR 3039*

The unforgettable Pinza recorded these 17th and 18th century songs and arias around 1940, with his voice in superb estate. For a while RCA Victor circulated this program on LCT 1031. Now it is back again at a bargain price. These *ariette antiche* were favorite encores of the artist and I, for one, don't expect to hear them ever done with lusher tone quality, more nobility of phrasing or with a more appropriate feeling for style and period. There is a bit of surface noise, otherwise the recorded sound is remarkably good—better, as my recollection goes, than the original 78's. Don't miss this record. G. J.

△ ▲ **PAUL ROBESON AT CARNEGIE HALL**—MOUSSORGSKY—Boris Godounov: Monologue; The Orphan; BACH—Christ lag in Todesbanden; ALEXANDROV—O Thou Silent Night; SCHUBERT—Lullaby; DVORAK—Going Home; SHAKESPEARE—Othello: Monologue; CLUTSAM—My Curly-Headed Baby; KERN—Show Boat: Old Man River; ROBINSON—Joe Hill; 7 other songs and spirituals. Paul Robeson (bass) with Alan Booth (piano). Vanguard VSD 2035 \$5.95; Mono—VRS 9051 \$4.98

Musical Interest: Light
Performance: Unique
Recording: Excellent
Stereo Directionality: None
Stereo Depth: Why?

Paul Robeson's Carnegie Hall recital of May 9, 1958 was one of the most memorable events of that season. Vanguard has now released a generous portion of that recital, preserving its on-the-spot atmosphere but endowing it with sonic characteristics worthy of a high-gloss studio production. Like all great vocal artists Paul Robeson communicates his songs in a manner that conceals all traces of effort. Even though he is, and always was a powerful dramatic personality, he makes his points by musical means only, never over-dramatizes, and sings with noble dignity and simplicity. His program is characteristic Robeson, the kind that would lean dangerously close to a "pop" concert given a lesser artist. For all the astonishing strength and vitality of this unique singer, I would not say that his vocal equipment retains the organ-like sonority and elemental power it had when he first recorded *Old Man River* and *My Curly Headed Baby* nearly thirty years ago. How could it? But in this repertory Robeson has no other competition than the distant lo-fi shadow of his younger self. This is highly recommended. G. J.

△ ▲ **RUSSIAN FAIR**—At a Russian Fair (Arr. Shvedoff); Song of the Cadets; The Birch Tree; After the Battle (Arr. Jaroff); Glory to Him (Arr. Nijankovsky); Lilacs in Bloom; Soar like Eagles (Arr. Jaroff); A Gypsy Campfire (Arr. Tsheglov-Kulikovsky); A New Year's Tale (Arr. Stupnitsky); Christmas Night (Arr. Stetenko). Don Cossack Choir, Serge Jaroff cond. Decca DL 710016 \$5.98; Mono—DL 10016 \$4.98

Musical Interest: Specialized
Performance: Characteristic
Recording: Very good
Stereo Directionality: Pronounced and effective
Stereo Depth: Good

Enthusiasts of the redoubtable Cossack group will have a highly diverting time with this concert. The program is of the easy-going variety—marching songs, love

ballads, a gypsy romance and two Christmas carols. The introductory number attempts "to re-create the characteristic atmosphere of a lively, boisterous Russian Fair," and it succeeds effectively.

There is enough variety here to sustain the interest of anyone attracted to choral singing. Among the noteworthy moments one might mention the solid, organ-like sonorities of the *bassi profondi* in "The Birch Tree" and the clever falsettist who interprets the girl's voice in "The New Year's Tale." The featured soloists range from uninhibited shouters to singers with enough style and polish to adorn any production of Boris Godounov. But the most attractive quality of the program is its enthusiastic spirit, a devoted conviction which is hard to resist.

Decca's engineering is excellent, but there is quite a bit of annoying pre-echo. (Can't this problem be licked once-and-for-all?) I enjoyed the monophonic sound for its tighter, more concentrated tonal picture as it yields an excellent depth illusion through two speakers. On the other hand, stereo adds a sense of truly spectacular directionality, even if some instances of separation are a bit exaggerated. G. J.

▲ **THE LORD'S PRAYER**. ROBERTSON—The Lord's Prayer; Come, Come Ye Saints; BRAHMS—Blessed Are They That Mourn; GATES—O, My Father; McIntyre—How Great the Wisdom and the Love; GOUNOD—Holy, Holy, Holy; HOLST—148th Psalm; HANDEL—Messiah: For Unto Us a Child Is Born; BILLINGS—David's Lamentation; ANONYMOUS—Londonderry Air; (Arr.) WILHOUSKY—Battle Hymn of the Republic. Mormon Tabernacle Choir and the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6068 \$5.98

Musical Interest: For everybody
Performance: Magnificent
Recording: Tremendous
Stereo Directionality: Excellent
Stereo Depth: Excellent

The Mormon Tabernacle Choir is a mighty chorus, and The Philadelphia Orchestra is a mighty orchestra, and together, they make a mighty jubilation unto the Lord. What a magnificent outpouring of solid sound that the climaxes of some of these pieces inspire! Yet, at no time is the sound permitted to become coarse. While Ormandy conducts with vigor, it is a tempered and refined vigor that never degenerates into vulgarity, even though such luxurious virtuosity could readily act as an inducement to shoot the works.

All things considered, the Holst *Psalm* is probably the most effective number. It is brilliantly scored and it is performed with commanding musicality. The clarity of the singing in the *Messiah* excerpt is outstanding, and the range from awed lightness to thunderous assertion is a revelation. Leroy J. Robertson's "The Lord's Prayer" is actually the final chorus from his *Oratorio from the Book of Mormon*. The setting by Peter J. Wilhousky of the familiar "Battle Hymn of the Republic" brings down the house. It is dramatic and corny, and immensely exciting. Radio City Music Hall came to mind during its performance. This would be a natural in the cathedral of Technicolor and Vista Vision, and I do not imply anything derogatory in so stating. This has overwhelming appeal. W. D.

△ ▲ **ELIZABETHAN AND JACOBAN AYRES, MADRIGALS AND DANCES**—THOMAS MORLEY—About the May pole; Phillis, I faine would die now; Clorinda false; My bonny lasse shee smyleth; JOHN DOWLAND—Flow my teares; Shall I sue?; Lady if you so spight mee; WILLIAM BYRD—A Pavon and The Galliard; This sweet & merry month of May; TOBIAS HUME—Tobacco; ORLANDO GIBBONS—London Street Cries; JOHN COPERARIO—Three Dances for a Masque; ROBERT JONES—Dreams and Imaginations; JOHN FARMER—Fair Phyllis I saw; ANONYMOUS—Woodycock; Three Dances from the Mulliner Book. New York Pro Musica, Noah Greenberg musical director. Decca DL 79406 \$5.98; Mono—DL 9406 \$4.98

Musical Interest: Rather specialized
Performance: Spirited
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

What I like best about these performances is that they have not been refined to the point of esoteric preciousness. They are far from coarse, but they also have a good deal of the vigor I associate with the age in which the music was composed, and which I think belongs in performances of this music. I just cannot imagine the lusty, life-loving characters of those days turning into delicately mincing milksops when confronted with a musical score. Certainly, the actors of the period were not spiritless.

The program presented here is an enjoyable one. There are many humorous numbers and some very tender. The high-spot is "London Street Cries" by Orlando Gibbons, a brilliantly clever setting to fanciful melody of the most prosaic hucksters' sales pitches.

Greenberg conducts with vitality, and the singers and instrumentalists capture the spirit of the music. The recording engineers are equally successful in capturing its sonics. W. D.

△ **MUSIC FROM THE WELSH MINES**. SCHUBERT—The 23rd Psalm; VIADANA—Ave Verum; The Welsh National Anthem; and six Welsh songs and hymns. Rhos Male Voice Choir, Edward Jones cond. Washington WR 416 \$4.98

Interest: Limited
Performance: Good
Recording: Satisfactory

The informative program notes describe the mining village of Rhos—Rhoslanerchrugog by its full name—as "the halting intrusion of the Industrial Revolution into the Welsh Borderland." The Rhos Male Choir has an interesting history, punctuated by tragic mining disasters which directly or indirectly have affected the lives of nearly all members.

Since recordings of Welsh songs are generally hard to find, this recital will evidently hold considerable appeal for a specialized audience. For others, however, the program has rather limited interest, and is further handicapped by a preponderant solemnity. The absence of English texts doesn't help, either. The voices are good, however, and the choral discipline is respectable. Save for excessive bass, which can be remedied, the sound is adequate, though the editing (beginnings and endings of the individual bands) is not up to par. G. J.

HIFI REVIEW

Reviewed by

RALPH J. GLEASON

NAT HENTOFF

▲ **LOUIS UNDER THE STARS** featuring LOUIS ARMSTRONG. Have You Met Miss Jones; Home; Body and Soul & 5 others. Verve MG VS 6044 \$5.98

Interest: Maximum
Performance: Major league
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

It is Louis Armstrong's great virtue to be capable of triumphing over any combination of material and accompaniment. Russ Garcia's orchestrations are dull and stodgy, but the tunes are good ones. It would make no difference if it were reversed. Louis could sing the alphabet and make it sound interesting. He has a never-failing ability to inject humor and pathos and life itself into any lyric and to transform even the drabest of tunes into interesting ones. With good tunes such as these, Louis makes memorable recordings. His infectious, incredible, sandpaper voice is still a delight after a quarter of a century. He remains unsurpassed as a jazz singer and as such, even more than as a trumpet player, he has reached out 'way beyond the jazz audience to encompass all the world. He is, more than any other jazz performer, except Dizzy Gillespie, irresistible.

R. J. G.

▲ **COUNT BASIE AT NEWPORT**—The Count Basie Orchestra with Jimmy Rushing (vocals), Lester Young (tenor saxophone), Jo Jones (drums). Swingin' at Newport; Polka Dots and Moonbeams; Lester Leaps In; Sent for You Yesterday; Boogie Woogie; Evenin'; Blee Blop Blues. Verve MG VS 6024 \$5.98

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

BEST OF THE MONTH

- Warner Bros. has produced an outstanding "reunion" album in **That Toddlin' Town** with Eddie Condon's Chicagoans.—"This one has more to offer than just nostalgia. . . . Bud Freeman plays with verve . . . Pee Wee Russell's intense . . . clarinet may now be the most imaginative in jazz." (see p. 109)
- Prestige has a winner with **Red in Bluesville** featuring pianist Red Garland.—"He is able to play blues or ballads in a peculiarly original fashion . . . To all of them Garland gives a strongly new jazz touch . . . a most rewarding LP." (see p. 111)
- Verve has a top-notch Stan Getz album in **The Soft Swing**.—"This is the best record he has made in some years and certainly one of the best saxophone LP's of the year." (see p. 111)

Interest: Mixed
Performance: Rushing wails
Recording: Adequate
Stereo Directionality: OK
Stereo Depth: Could be deeper

This is part of the last set at the 1957 Newport Festival, and has already been released monophonically. What makes the album most worth hearing are three unfettered vocals by former Basie singer, Jimmy Rushing, that awaken the Basie band behind him into some of their most joyous playing on records. Also part of this reunion on several tracks is the late Lester Young, who plays with notable flashes of invention. While not consistently up to his capacity, he is especially worth hearing in the Rushing numbers.

The Basie band—except when behind Rushing—sounds rather ponderous, although at times there are some good solos. A long introduction by John Hammond should have been omitted. Once heard, it adds nothing to future playings. The finale, with Roy Eldridge and Illinois Jacquet, as announced on the cover and in the notes, does not appear on this album.

N. H.

▲ **THAT TODDLIN' TOWN—CHICAGO REVISITED BY EDDIE CONDON AND HIS CHICAGOANS**—Eddie Condon (guitar), Max Kaminsky (trumpet), Cutty Cutshall (trombone), Bud Freeman (tenor saxophone), Pee Wee Russell (clarinet), Dick Cary (piano), Leonard Gaskin or Al Hall (bass), George Wettling (drums). I've Found a New Baby; Oh Baby; Nobody's Sweetheart & 7 others. Warner Brothers Stereo WS 1315 \$4.98

Interest: Warner's best yet
Performance: Rejuvenating

Recording: Very good
Stereo Directionality: Effective
Stereo Depth: Good

Thirty years ago, George Avakian produced for Decca the first jazz album ever made, a "Chicago style" set. Now in charge of jazz and pop albums for Warner Brothers, Avakian set up a commemorative session with four alumni of that first date (Condon, Freeman, Russell and Max Kaminsky) and filled in with sidemen from Mr. Condon's East side club.

Unlike many "reunion" albums, this one has more to offer than just nostalgia. Bud Freeman, who sounds younger as the years progress, plays with verve and imagination. Pee Wee Russell's intense and often witty clarinet may well be now the most imaginative in jazz. Max Kaminsky is solidly dependable, and the other players help make this really collective jamming. As a result, this is the best set so far in Warner's shallow jazz catalog.

N. H.

▲ **BACK TO BACK—DUKE ELLINGTON AND JOHNNY HODGES PLAY THE BLUES**. Wabash Blues; Basin Street Blues; Beale Street Blues; Royal Garden Blues & 3 others. Verve MG VS 6055 \$5.98

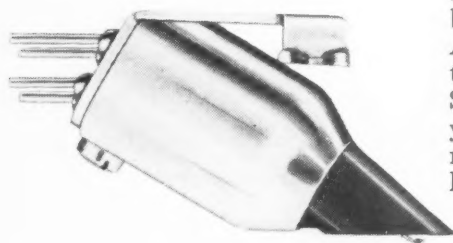
Interest: Excellent jazz
Performance: Earthy
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Adequate

This is a most rewarding LP in terms of solid solo structure, deep emotional content and delightfully moving swing. Hodges is a soloist of classic stature and his role as the main influence on modernist Cannonball Adderley is beautifully illustrated here. The band itself is a little

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sloppy, particularly Les Spann's guitar work, but with Hodges' solos and those of Ellington himself, there is more than enough to make this an outstanding item. Duke is quite intriguing here, with an approach that is somewhat like that of Thelonious Monk. The alto is rather pronouncedly on the right. R. J. G.

▲ ELLA FITZGERALD AT THE OPERA HOUSE—Ella Fitzgerald (vocals) with Oscar Peterson (piano), Herb Ellis (guitar), Ray Brown (bass), Jo Jones (drums) and a larger complement on one number. Bewitched; Ill Wind; Them There Eyes & 5 others. Verve MG VS 6026 \$5.98

Interest: **Entertaining**
Performance: **Tasteful**
Recording: **Good**
Stereo Directionality: **OK**
Stereo Depth: **Shallowish**

Previously released monophonically, this was recorded at the Chicago Opera House in 1957. Miss Fitzgerald's international audience has never been greater; and she is even more respected, if possible, by her fellow professionals than by the public. Yet to this listener she remains a basically unsatisfying singer.

She has excellent technical equipment—superb timing, a flawless ear and thorough musical phrasing. She can flow effortlessly through a ballad, gambol lightheartedly through medium and up tempos, and scatting at high speed with the aplomb of a hot rod.

Emotionally, she seems to me, anyway, to be little below the level of ingenuous delight. On material requiring depth of understanding and incisive projection of feeling, she's in emotional limbo. As a result, she's at her best on fun tunes when the other side of the emotions are not involved. All in all, this is a quite pleasant, thoroughly characteristic Ella set. N.H.

▲ THE BLUES featuring PETE FOUNTAIN. St. Louis Blues; The Memphis Blues; Wang Wang Blues; Wabash Blues & 8 others. Coral CRL 57284 \$3.98

Interest: **Surprisingly broad**
Performance: **Excellent**
Recording: **Excellent**

Pete Fountain is the clarinetist from New Orleans who was seen on the Lawrence Welk TV show for some time and whose call to jazz was stronger than his love for the big time on TV, so he went home. He turns out to be one of the few youngsters who plays with the old plaintive cry on his clarinet. And he has produced a fine album. The accompanying orchestra is swinging and slightly dixie-ish in tone which helps him along just fine. Yet it is the warm, limpid-but-strong tone of Fountain's clarinet and his flow of ideas that makes this an outstanding LP. R. J. G.

▲ PETE FOUNTAIN'S NEW ORLEANS. A Closer Walk; Ol' Man River; Basin Street Blues; Lazy River & 8 others. Coral CRL 57282 \$3.98

Interest: **Surprisingly broad**
Performance: **Excellent**
Recording: **Excellent**

This collection offers the ex-Lawrence
HiFi REVIEW

Welk clarinetist in a series of jazz and folk tunes with rhythm accompaniment. It is a delight from beginning to end. Fountain has a fine, long, loose-sounding style that lends itself spectacularly to the playing of the New Orleans idiom and anyone who has crossed him off as merely another Welk mediocrity will have to recant now. Fountain is one of the best traditional jazz clarinetists today and a refreshing voice on his instrument. *R. J. G.*

▲ **RED IN BLUESVILLE** featuring **RED GARLAND**. He's a Real Gone Guy: See See Rider; That's Your Red Wagon & 3 others. Prestige 7157 \$4.98

Interest: **Exceptional**
Performance: **Excellent**
Recording: **First rate**

Garland is one of those rare musicians whose appeal extends beyond the limits of jazz and makes him, in effect, a pop performer. His blues-rooted piano solos (backed by drum and bass), are among the most popular in jazz and his influence is obvious to anyone surveying a sampling of the current jazz LP output. Garland's melodic and swinging approach, with the locked chords and the lyric solos, is finding a permanent niche in jazz. He is able to play blues or ballads in a peculiarly original fashion. This collection, all blues-tinged numbers, ranges from Count Basie's theme for the TV show *M Squad* to the traditional blues song "Trouble in Mind." To all of them, Garland gives a strongly new jazz touch, yet just as suitable for popular consumption. Here's a most rewarding LP. *R. J. G.*

▲ **STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE**. Billie's Bounce; Crazy Rhythm; Blues in the Closet & 2 others. Verve MG VS 6027 \$5.98

Interest: **Modern jazz**
Performance: **Individually good**
Recording: **On location**
Stereo Directionality: **Good, but needs balancing**
Stereo Depth: **OK**

Both Getz and Johnson play very well on this LP, but as a collective performance it doesn't jell, and there is the additional detracting factor that the channel balance must be re-adjusted for proper playing. I found the left to be under-recorded. Both of these men are important soloists though Getz' concert appearances in this country are now rare. Oddly enough, Johnson has made very few concert recordings. For these two points alone, this LP is worth owning. *R. J. G.*

▲ **THE SOFT SWING** featuring the **STAN GETZ QUARTET**. All the Things You Are; Bye Bye Blues & 3 others. Verve MG V 8321 \$4.98

Interest: **Top-notch modern jazz**
Performance: **Brilliant**
Recording: **Good**

Stan Getz for over a decade has been one of the most consistent of all jazz players, during which time he has had a very great influence on other tenor saxophonists and has firmly established himself as the only individual practising in the Lester Young idiom. His sense of structure,

his harmonic ideas and his great phrasing are now pushed along by a harder, stomping swing than he has ever shown before. This is the best record he has made in some years and certainly one of the best saxophone LP's of the year. The rest of the group is swept along by Stan's ebullience and only Mose Allison, the pianist, manages to make himself heard in the shadow of Getz' fine playing. *R. J. G.*

▲ **LAUNCHING A NEW SOUND IN MUSIC** with **TERRY GIBBS AND HIS ORCHESTRA**. Opus #1: Moten Swing; Prelude to a Kiss; Don't Be That Way & 8 others. Mercury MG 20440 \$3.98

Interest: **Good swing band**
Performance: **Slick**
Recording: **Excellent**

The Gibbs band is a good one, swinging and clean as the proverbial hound's tooth. The tunes are really good and fit the band's crew-cut personality very well. But there is no new sound developed here, as the liner notes claim. What is offered is another good album, well recorded, of top-notch, big-band, swinging performances with several very good soloists (Conti Condoli and Frank Rosolino) heard from time to time. *R. J. G.*

▲ **HAVE TRUMPET, WILL EXCITE** featuring **DIZZY GILLESPIE**. My Heart Belongs to Daddy; St. Louis Blues; Woody'n You & 5 others. Verve MG VS 6047 \$5.98

Interest: **Exceptional**
Performance: **Exceptional**
Recording: **Excellent**
Stereo Directionality: **Fine**
Stereo Depth: **Fine**

The stereo version of this LP is an improvement over the excellent monophonic release (reviewed here last month), because of the enhanced over-all sound by



way of increased presence and L-R solo set-up. Gillespie's muted trumpet on "My Heart Belongs to Daddy" is given one of the best jobs of recording such a sound that I know of. This group packs into its seemingly casual performance a great deal of the charm, vitality and humor that constitute a major aspect of jazz at its best. It is multi-level in content and can be played either as background or for concentrated listening. Gillespie's concept is basically rhythmic, yet his melodic excursions are quite lyric on this LP. It makes for a good introduction to his entire jazz style. *R. J. G.*

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▲ **DIZZIE GILLESPIE AT NEWPORT.** School Days; Doodlin'; Manteca; I Remember Clifford & 2 others. Verve MG VS 6023 \$5.98

Interest: Exciting jazz
Performance: Sloppy but electric
Recording: Muddy
Stereo Directionality: Good
Stereo Depth: Muddy

Taped during a performance at the Newport Jazz Festival, 1957, this LP is one of the last made by Gillespie's big band and the group was not at its optimum at that time. However, even in his poorest orchestra (with out-of-tune saxophones and sloppy brass sections), Gillespie has always had a directly personal sound and startling originality. He remains one of the greatest jazz soloists and his work on "I Remember Clifford," in this LP, is outstanding. However, the muddy recording is even more evident in the stereo version than it was in the monophonic version issued some time ago. Balance is good, however, and the soloists all come through very well. *R. J. G.*

▲ **ROLAND HANNA PLAYS HAROLD ROME'S "DESTINY RIDES AGAIN"**—Roland Hanna (piano), George Duvivier (bass), Roy Burnes (drums), and on four numbers, Kenny Burrell (guitar). Fair Warning; I Say Hello; Hoop De Bingle & 5 others. Atco 33-108 \$5.98

Interest: Good show jazz
Performance: Bright
Recording: Sharp and clear
Stereo Directionality: Good
Stereo Depth: Competent

The major liability of a "jazz" version of a Broadway score is, of course, that the musicians are restricted to only that score, and most musicals hardly contain enough challenging material for a whole jazz set. Harold Rome's *Destiny Rides Again* is no exception, but the tunes at least are unpretentious and they do lend themselves to a swinging treatment.

Hanna, who was not impressive in his recorded appearances with Benny Goodman on Columbia several months ago, comes off better here. Even on this self-limiting material, he plays with brisk invention, a consistent pulse and good touch. While not noticeably personal in style, he is a capable pianist with considerable technique and developing taste. He gets valuable support; and once again, one wonders why bassist George Duvivier isn't used more often on jazz dates. *N. H.*

▲ **COLEMAN HAWKINS AND ROY ELDRIDGE AT THE OPERA HOUSE**—Coleman Hawkins (tenor saxophone), Roy Eldridge (trumpet), John Lewis (piano), Connie Kay (drums), Percy Heath (bass). Bean Stalkin'; Blue Moon; Kerry & 5 others. Verve MG VS 6028 \$5.98

Interest: Two jazz titans
Performance: Forceful
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Good

Recorded at the Chicago Opera House in 1957 during a Jazz at the Philharmonic Concert, and already released monophonically, this is further proof that jazz elders like Hawkins and Eldridge are far from played out. They do not seem entirely

comfortable with a rhythm section that is rather too polite for their emotional needs, but they plunge ahead nonetheless and contribute several whiplash solos as well as some softly persuasive ballad work. While both have been recorded in more creative moods, there's a considerable amount of substance here, and I expect the album will wear well. *N. H.*

▲ **THE DIXIELAND STORY—MATTY MATLOCK AND THE PADUCAH PATROL**—Matty Matlock (clarinet), Stan Wrightsman (piano), Nick Fatool (drums), George Van Eps (guitar), Morty Corb (bass), John Best and Shorty Sherock (trumpets), Moe Schneider and Abe Lincoln (trombones), Eddie Miller (baritone saxophone). Volume 1—Wolverine Blues; Jazz Me Blues; Washboard Blues & 8 others. Volume 2—Tiger Rag; Milenberg Joys; King Porter Stomp & 9 others. Warner Bros. WS 1317/18 2 12" \$4.98 each

Interest: Disappointing
Performance: Efficient
Recording: Bright
Stereo Directionality: Good
Stereo Depth: Very good

Most of the sunny stimulation of Dixieland comes from the vigorous contrapuntal interplay between the trumpet, clarinet and trombone of the front line. Matty Matlock has unwisely added an extra trumpet and an extra trombone (the third addition, Eddie Miller on baritone saxophone, is an asset). Furthermore, he's set these Dixieland standards in overblown arrangements that generate some excitement, but has almost none of the resilient joys of small Dixieland combo. As a result, although the ensemble and solo playing are fluent, much of the edge of the music is blunted by too much arranging and too many men. *N. H.*

▲ **ANITA O'DAY AT MISTER KELLY'S**—Anita O'Day (vocals) with John Poole (drums), Joe Masters (piano), and L. B. Wood (bass). Varsity Drag; Have You Met Miss Jones; The Song Is You & 9 others. Verve MG VS 6043 \$5.98

Interest: Warm improvising
Performance: Somewhat overstylized
Recording: Well balanced
Stereo Directionality: Competent
Stereo Depth: Middle is weak

The album, already released monophonically, was apparently culled from a set of "live" Anita O'Day performances in Chicago. Anita remains one of the few authentic jazz singers. She swings hard; her phrasing at its best is in the jazz line; and her sound is hotly instrumentalized. In the past couple of years, however, particularly in personal appearances, a fair amount of show-biz has infiltrated her act.

There is some gratuitously mannered phrasing and there are odd tricks of diction that sometimes sound like someone doing a parody of Anita. All in all, though, this is one of her better sessions, and there's enough warmth and swing to warrant hearing it. *N. H.*

▲ **WILBUR DE PARIS plays SOMETHING OLD, NEW, GAY, BLUE.** Panama Rag; Bouquets; Banjolie; High Society & 4 others. Atlantic 1300 \$4.98

Interest: Good traditional jazz

HiFi REVIEW

Performance: Warm, swinging
Recording: Good
Stereo Directionality: Good
Stereo Depth: Adequate

A good stereo effect is achieved with the ensemble sound spread nicely and the trumpet solos on the left. The music is performed in the warmly swinging manner of the best in traditional jazz; and the musicians obviously are having a good time playing. Occasional use of the harmonica by drummer Kirk is a nice relief and adds a touch of humor. The group has a gift for treating unusual material such as "Colonel Bogey" March in an interesting fashion. Here are perhaps the final performances of the late Omer Simeon, one of the very best of the traditional jazz clarinetists. The band represents a curious link between New Orleans and New York revivalist jazz. *R. J. G.*

△ **DJANGO REINHARDT**—Django Reinhardt (guitar) and various French musicians. Sweet Sue; Daphne; Djangology & 7 others. Pathé ST 1012 10" \$4.98

Interest: Spotty
Performance: Django's OK
Recording: Adequate for the time

Harry Goldman's first Django Reinhardt import is far from one of Django's best. The sides were cut between 1939 and 1945. Several are with a stiff big band in which the solos are generally competent, but the over-all sound and style are dated. The small combo numbers have proved more durable, but even there, Django is the only important soloist. Positive elements are Django's romantic, more gypsy-than-jazz guitar and some of his attractive themes "Swing 42" and "Nuages." *N. H.*

△ ▲ **MODERN SKETCHES IN JAZZ** featuring GEORGE ROMANIS AND HIS ORCHESTRA. A Foggy Day; Love Walked In; Mood Indigo; Anything Goes; & 8 others. Coral CRL 757273; Mono—CRL 57273 \$3.98

Interest: Moderate
Performance: Slick
Recording: Good
Stereo Directionality: Good
Stereo Depth: Adequate

This is a slick, well-disciplined studio group that is solidly based in jazz and which contains some good jazzmen who take nice solos. The stereo version is more attractive than the monophonic because the illusion of presence is greater—saxes on the right, brass on the left and drums in the center. But musically the problem is the same in each one: the tunes by Porter, Gershwin and Rodgers are all right, but Romanis, as everyone else does, comes a cropper when he attempts Ellington because the Duke, as composer and bandleader, has already done the definitive versions of his own orchestral compositions. *R. J. G.*

△ **CHATTER JAZZ** featuring the TALKATIVE HORNS OF REX STEWART AND DICKIE WELLS. Little Sir Echo; Frankie and Johnny; Let's Do It; Side by Side & 8 others. RCA Victor LPM 2024 \$3.98

Interest: Piquant
Performance: Sprightly
Recording: Good

Stewart and Wells are solid jazz performers who combine great swing with an ability to be witty as they solo. This LP takes full advantage of both virtues and presents them in some very humorous passages and also in some good swing music. It is a nice change of pace from the mainstream jazz album and might very well find an acceptable place on anyone's jazz shelf. *R. J. G.*

△ **NO COUNT SARAH**—Sarah Vaughan (vocals) with the Count Basie orchestra, Ronnell Bright (piano). Doodlin'; Cheek to Cheek; Missing You & 6 others. Mercury MG 20441 \$3.98

Interest: Good to superior
Performance: Uncommercial Sarah
Recording: Good

The reason for the title is that behind her is essentially the Count Basie band, but with her own pianist and bassist. The band, as usual, is lethargic and characterless or ballads but comes alive at faster tempos. One track—the "No Count Blues"—is perhaps Sarah's best single performance in the past five years or so. In it, she

NO COUNT* SARAH

scats the blues in a soaring, searing performance that shows what can happen when she uses her extraordinary technical facility to express uninhibited emotion. The other interpretations are enjoyable but not as incandescent.

There is much more of the playful Vaughan here than one finds in her more overtly commercial recordings (note the impression of Annie Ross in "Doodlin'") and more of her impressive playing with the beat. This is a good Sarah set with one number that's remarkable. *N. H.*

△ ▲ **A MAP OF JIMMY CLEVELAND** with charts by Ernie Wilkins. A Hundred Years from Today; Jay Bird; Stardust; Jimmy's Old Funky Blues & 3 others. Mercury SR 60117 \$4.98; Mono—MG 20442 \$3.98

Interest: Modern jazz
Performance: Less than first rate
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

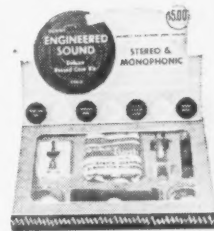
Despite the fact that the arrangements are by Ernie Wilkins and the soloists include some really proficient jazzmen, (Ernie Royal and Jerome Richardson, as well as Cleveland himself), this is a disappointing album that never really gets off the ground. The only attention-commanding soloist is Junior Mance, a fine, earthy, swinging pianist. *R. J. G.*



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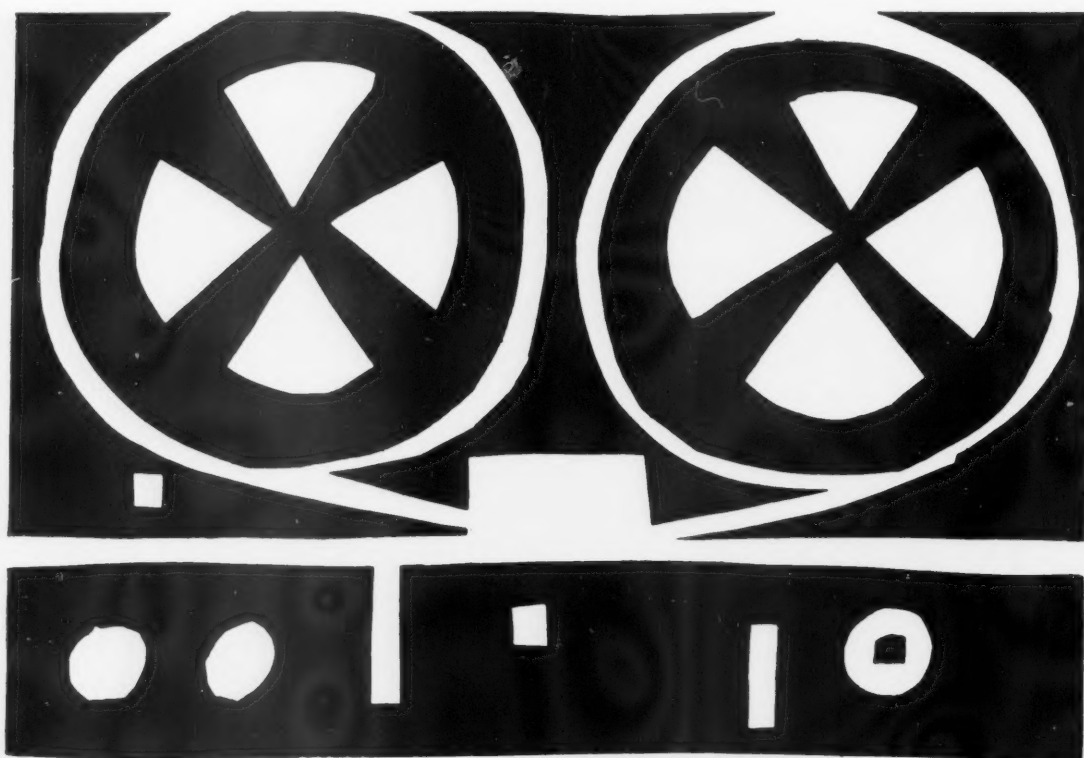
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4 TRACK CLASSICS

▲ **GERSHWIN**—*Rhapsody in Blue; An American in Paris*. Warner Bros. Orchestra, Heindorf cond. with Bert Shefter (piano). Warner Bros. BST 1234 \$7.95

Interest: Gershwin masterworks
Performance: Glittering, cold
Recording: Ice-clear
Stereo Directionality: Razor-like division
Stereo Depth: Quite close-up

This Warner Bros. release on four-track stereo tape is brilliantly engineered and played carefully, perfectly—and coldly. The liner boasts that in the opinion of Warner Bros. this release is “the definitive recording” of the famous pairing; and while it is good and competent, it is also too slick, too proper, too impeccable. What is missing is spontaneity, vitality, energy. The conductor has read both scores as though he were more interested in precision and ensemble perfection than in breathing life into the music. Shefter is a routine performer, who certainly does not possess the talent of Katchen (London) or List (Mercury). Still in all, he plays the *Rhapsody* with skill, if not much imagination. *American in Paris* has received a much more muscular performance on Mercury with Dorati conducting the Minneapolis ensemble, and Gould on RCA Victor gets a great deal more out of the score too. J. T.

▲ **SHOSTAKOVICH**—*Symphony No. 5, Op. 47*. The Stadium Symphony Orchestra of New York, Leopold Stokowski cond. Everest STBR 43010 \$7.95

Interest: 20th century masterpiece
Performance: Uneven
Recording: Good, not super
Stereo Directionality: Well spread
Stereo Depth: Excellent

Leopold Stokowski has a magical way with music of the type encountered in the Shostakovich *Fifth Symphony*. The inherent drama of the work, the suspenseful pages of the first and third movements, is given a special luminosity under his direction that no other conductor can quite match. Where the reading is weak is in the Scherzo and Finale. The former is too heavy-handed, while the opening and closing pages of the cyclonic last movement sound turgid instead of brilliant. It is surprising that Stokowski would allow the sound of percussion in the fierce opening measures of the last section to be buried, for the timpani give the whole movement its essential momentum. However, in the rhapsodic song of the Largo, Stokowski is matchless. He can make string bodies give forth an unearthly “color” and his pendant for the long-line is very evident throughout. As to the over-all engineer-

ing, there are moments of high-frequency distortion in climactic bars of the first and last movements as tested on two tape decks). But otherwise all is top-quality sound. J. T.

4 TR. ENTERTAINMENT

▲ **A TOAST TO TOMMY DORSEY**—**BAY BIG BAND**. Opus No. 1: Daybreak; Love For Sale; Hawaiian War Chant; I'll Never Smile Again (Lowe); On the Sunny Side of the Street; Marie; Daybreak Special & 12 others. Omega ST 4006 \$9.95

Interest: Dorsey delectables
Performance: Sizzling
Recording: Exciting
Stereo Directionality: Sharply divided
Stereo Depth: Close miking

One of several tapes featuring the “sound” of the Dorsey tradition as produced by Omegatapes, this one has all the strong beat and sizzling brass sound associated with the Dorsey style, but it is somewhat weak in its arrangements. The Sy Oliver numbers come off much the best, and the treatment accorded “Yes, Indeed” is worth the price of the whole package.

The vocal department deserves another demerit. It takes a better group than this, or at least better vocal writing, to compete with the charged emotion of the band. Of the eighteen numbers, all brilliantly recorded, “Daybreak Special,” “This Love of Mine,” and “Sentimental Over You,” as well as the aforementioned “Yes, Indeed,” lift the tape above the merely excellent class and put it into a superior bracket. The four-track production is free from “crosstalk” and the sound is solid. J. T.

▲ **SWING LOW GREAT CLARINET**—**BAY BIG BAND**. Begin the Beguine; Dancing in the Dark; Temptation; 'S Wonderful; Stardust; Frenesi; Wang Wang Blues; I Found a New Baby; Airmail Special & 11 others. Omega ST 4008 \$9.95

Interest: Irresistible tunes
Performance: “Groovy”
Recording: Top quality
Stereo Directionality: Too divided
Stereo Depth: Close-up

Combine nineteen well-known numbers associated with Artie Shaw, Benny Goodman, Eddie Sauter, Ziggy Goodman, Gordon Jenkins, and others, you add the Bay Big Band, include the spice of top grade engineering, shake well, and you come up with an outstanding four-track tape! Here's great musical entertainment, especially in the arrangement and delivery of “Dancing in the Dark,” “Stardust,” “Moon-glow,” and “Jersey Bounce.”

The brasses and reeds of the Bay Big Band are wonderful, and so are the strings

when they are treated as accompaniment. This should be required listening for every fan who remembers the great days of Goodman and Shaw, and for those who won't remember but who reap the benefits of a solid tradition. J. T.

▲ **SYMPHONY OF THE SEA; SYMPHONY OF THE BLUES**—The Brussels International Orchestra. Ebb Tide; Harbor Lights; How Deep is the Ocean; Sleepy Lagoon; St. Louis Blues; Basin Street Blues & 7 others. Omegatape ST 4009 \$9.95

Interest: Fine old favorites
Performance: “Sea” Symphony fine, “Blues” awful
Stereo Directionality: Divided sharply
Stereo Depth: Good

From “Ebb Tide” to “Chant of the Sea,” the Brussels International Orchestra plays neatly and appealingly, with an amusingly arranged version of “Asleep in the Deep,” and a nostalgic presentation of the last ocean number which turns out to be a two-part invention on “Blow the Man Down” and the “Sailors' Hornpipe.”

From that point on, the orchestra is awful. Perhaps the Brusselsmen don't understand American Blues. Or perhaps it was just a bad day for all. At any rate, the difference is so glaring, it doesn't even sound like the same orchestra. If you have no great convictions about Blues tradition and just want a nice, lazy background sound at reduced volume, you can buy this tape and be content with a finely contrived and well-produced first half. J. T.

▲ **LIKE SOMEONE IN LOVE**—**ELLA FITZGERALD**. There's a Lull in My Life; More Than You Know; I Never Had a Chance; Then I'll Be Tired of You; Like Someone in Love & 9 others. With Frank DeVol and his Orch. Verve VST 4-201 \$7.95

Interest: Nostalgic love calls
Performance: This is the better Fitzgerald
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: Balanced and full

Verve's release of fifteen “love songs” starring Fitzgerald is a great deal better all around than the Rodgers and Hart tape reviewed on p. 116. In the first place, Ella seems much more at home with the mood of this repertoire. In the second place, the orchestra under DeVol provides a much more attractive accompaniment. The lack of a good orchestra in Rodgers and Hart is a prime weakness, but this album's superiority cannot be attributed wholly to the difference in ensemble. It's simply that Fitzgerald puts more of her personality and ability into these selections. Fifteen love songs in one bundle would seem a bit too much, except for those bitten by the bug, but Ella goes through the whole lot with plenty of style. In “More Than You Know” and “We'll Be Together

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Again," she is really herself. Those two songs alone would be worth the price of the tape. The engineering is tops all the way too. J. T.

▲ **ELLA FITZGERALD sings THE RODGERS AND HART SONG BOOK**—Have You Met Miss Jones; You Took Advantage of Me; A Ship without a Sail; This Can't Be Love; The Lady Is a Tramp; Manhattan; Johnny One Note; I Wish I Were in Love Again; Spring Is Here; It Never Entered My Mind; Where or When & 13 others. With Orchestra cond. by Buddy Bregman. Verve VST 4-205 \$11.95

Interest: Yessir!
Performance: Desultory
Recording: Good
Stereo Directionality: Acceptable
Stereo Depth: Good studio sound

There is no doubt about the singularity of the Fitzgerald musical approach, but here she has two dozen numbers by Rodgers and Hart to sing, representing thirty years' work by that famed team; and a lot of the tunes just don't seem right for the Fitzgerald style. The songs are different, the moods are different, but her treatment has a sameness throughout. She extracts their true potential from neither the lyrics nor the melody. She is also handicapped by routine arrangements. J. T.

▲ **CONTINENTAL VISA—For Those Who've Been Abroad.** The Poor People of Paris; La Vie En Rose; Delicado; Beyond the Sea; The Petite Waltz; The Third Man Theme & 6 others. Orchestra cond. by Raoul Meynard. Warner Bros. BST 1215 \$7.95

Interest: Appealing selection
Performance: Very good
Recording: Splendid sound
Stereo Directionality: Good throughout
Stereo Depth: Just right

There are probably more so-called "background music" tapes issued than any other category; and, for the most part, the majority suffer the double handicap of unimaginative arrangement and routine playing. In this collection of twelve tune-fest numbers, Raoul Meynard and the orchestra produce a four-track album of great appeal, completely overcoming all the obstacles of mediocrity. The ensemble plays together all of the time; the leading instrumentalists, zither and accordion, play easily and expertly, and the whole combination of scoring, playing and conducting, collectively, will provide you with a delightful hour of easy listening. It is excellent background fare for dinnertime; it can be danced to, and it sounds fine even for more attentive listening. J. T.

2 TRACK CLASSICS

▲ **COPLAND—Billy the Kid Ballet Suite; Statements for Orchestra.** The London Symphony Orch., Aaron Copland cond. Everest STBR 3015 \$8.95

Interest: Interesting coupling
Performance: Best for lyrical Kid
Recording: Excellent
Stereo Directionality: Well done

Stereo Depth: Fine

There are now three stereo versions extant of the ballet suite extracted from the complete score of *Billy the Kid*—this one, a previous Victor released several months ago with Morton Gould and orchestra, and the Abravanel-Utah Symphony on Westminster. Abravanel does not light a spark; the Gould is excellent from every viewpoint; and this latest, with the composer himself on the podium, fares poorly by comparison with Gould. Copland may give the composer's idea of how his music should sound, and from that viewpoint the reading is of course very valuable, but as a conductor, he does not stir up much excitement, even in the battle scene. Nor does he seem to be a conductor with any special flair for sensitive dynamics or one who has the special ear required for subtle differences of instrumental tone. He gives his music a lyrical and rather deliberate reading throughout. It appears as though he were anxious for all the lines to be heard, even at the expense of spontaneity.

Statements for Orchestra, which followed "*The Kid*" by about three years, is more abstract in concept, but still has much of the same harmonic texture and the same sort of sound. For me, it is a minor work compared to other Copland scores, but interesting, and at times quite compelling. This, then, is a tape that is essentially a document of the composer's conducting viewpoint applied to his own music. If you want a more vivid and alive "*Billy*," take the Gould version (RCA Victor CS-160). J. T.

▲ **COPLAND—Symphony No. 3.** The London Symphony Orch., Aaron Copland cond. Everest STBR 3018 \$7.95

Interest: Major Copland
Performance: Painstaking
Recording: Very good
Stereo Directionality: Just right
Stereo Depth: Good

As in the Copland-conducted Everest-tape release of *Billy the Kid* and *Statements* reviewed above, there is the same careful approach, the same painstaking effort to bring out all the lines, a commendable thing in itself, but the over-all result is disappointingly dull. His *Third Symphony*, written in 1946, dedicated to Natalie Koussevitzky, and premiered by Dr. Koussevitzky and the Boston Symphony in October of that year, still remains his most ambitious score. Antal Dorati recorded it for Mercury some years ago, and that older reading is much more vital. Despite the fact that Copland has an edge (not too great a one) in the engineering, and that his is the only version of the work available in stereo, Dorati still commands a better orchestra and, even more importantly, is a more accomplished conductor.

There are so many instances where Dorati's superior way with the score makes the older monophonic Mercury disc preferable, but especially in much of the Scherzo and in the Fanfare Finale. This is not to say that Copland's reading, as such, is inferior. If I had not listened to the Dorati disc, the need for more conduc-

HIFI REVIEW

torial virtuosity would be the same. J. T.

2 TRACK POPS

▲ **NEW SOUNDS AT THE ROOSEVELT**
—**LES ELGART ORCHESTRA.** People
Swing; Yearning; I Cried for You; Honey-
suckle Rose; Mountain Greenery; Sleepy
Time Gal & 8 others. RCA Victor EPS 244
\$11.95

Interest: **Usual high-class Elgart**
Performance: **Great**
Recording: **Just right**
Stereo Directionality: **Nicely in balance**
Stereo Depth: **Close miking**

The honest musicality of Elgart is always refreshing, for in this day of audio "gimmickry," with so much attention given to "stereo writing," he and his men concentrate on *music*. With excellent musicians and inherent good taste, it makes good sense to use these two elements to produce a vital whole. Here it does. The beat is solid, and the instrumentation almost always gives us both top and bottom for color contrast, with plenty of rhythm to fill in the middle. The Elgart rendition of "Walkin'" is the gem of a whole package of appealing numbers. If there is any criticism to make, it is that the arrangements tend to create just one kind of sound and one kind of "color." But the sound is great and will remind you at times of the wonderful old Glenn Miller group. J. T.

▲ **WAILIN' WITH WINNIE** featuring
WINNIE GOULD and the **Larry Fotine Or-**
chestra. A Good Man Is Hard to Find; Bill
Bailey; River Stay 'way from My Door; Birth
of the Blues; Ain't Misbehavin' & 5 others.
Bel Canto STB 53 \$6.95

Interest: **Old-time stuff**
Performance: **Deafening**
Recording: **Smallish studio**
Stereo Directionality: **Accurate**
Stereo Depth: **Minimal**

Ex-housewife Winnie Gould is, we are told by the liner notes, just five-feet tall. On this tape, though, she packs a vocal wallop that would do credit to Sophie Tucker in her prime. How much is just microphone, is hard to tell. The result is the same in any case. After hearing about three numbers in her sledge-hammer belting style, you've had it. You either retreat to the terrace, reach for the cotton, or turn down the volume.

Part of the blame must fall on the A & R man who planned this session. Surely there must be some numbers in which Winnie Gould wouldn't have to bellow at the top of her lungs!

The recording as such is good enough for the purpose, even though somewhat small-studio in sound. The Larry Fotine backing is pretty rigid and unvarying, though. All told, I'd say this tape is for those who long for the oldtime-vaudeville days, or for the hard of hearing. D. H.

▲ **BALLADS OF THE BUSHLAND** featuring
the **LE GARDE TWINS.** Rover No More;
The Shearers' Jamboree; The Ned Kelly
Song; The Stockman's Last Bed; Across the

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STEREO REEL MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
HUGO WINTERHALTER GOES LATIN —Hugo Winterhalter Orch. Granada; Peanut Vendor; Latin Lady & 9 others. RCA Victor TAPE CARTRIDGE KPS 3030 \$5.95	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓✓	14
WHEN YOU COME TO THE END OF THE DAY —Perry Como All Through the Night; A Still Small Voice; Prayer for Peace & 9 others. RCA Victor TAPE CARTRIDGE KPS 3043 \$5.95	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
EXPLORING NEW SOUNDS —Esquivel and His Orch. My Blue Heaven; Lazy Bones; Spellbound & 2 others. RCA Victor 2-TRACK APS 227 \$4.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
LOVE IS A SWINGIN' WORD —Sid Ramin and His Orch. Comes Love; Love Is a Simple Thing; Love Letters & 9 others. RCA Victor TAPE CARTRIDGE KPS 3028 \$5.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
CHRISTMAS IN STEREO —Boys Choir of Vienna, Vienna Concert Society Orch., Justin Kramer cond. O Tannenbaum; Adeste Fideles; Silent Night & 7 others. Omega 2-TRACK ST 2028 \$9.95	✓✓✓✓	✓✓	✓✓✓	✓✓✓	12
LARRY ELGART AND HIS ORCHESTRA Once in Love with Amy; Midnight Sun; Dream Boat & 9 others. RCA Victor 2-TRACK CPS 246 \$8.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
WORLD RENOWNED POPULAR PIANO CONCERTOS —George Greely with Warner Bros. Orch. American in Paris; Grieg Piano Concerto; Tenderly & 7 others. Warner Bros. 4-TRACK WST 1291 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
STRINGS AFLAME —Esquivel and His Orch. Guadalajara; Misirlou; Sun Valley Ski Run & 3 others. RCA Victor 2-TRACK APS 227 \$4.95	✓✓✓	✓✓✓	✓✓✓	✓✓	11
SING ALONG IN STEREO —Marty Gold's Guys & Gals Sentimental Journey; Side by Side; I Want a Girl & 13 others. Kapp 4-TRACK KT 41001 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓	11
RENDEZVOUS IN ROME —Melachrino Strings and Orch. Volare; Tesoro Mio; Three Coins in the Fountain & 3 others. RCA Victor 2-TRACK BPS 218 \$6.95	✓✓✓	✓✓	✓✓✓	✓✓✓	11
MR. MUSIC MAKER —Lawrence Welk Orch. The Glory of Love; Always; Blue Danube & 21 others. Bel Canto 4-TRACK ST 57/4TRK \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓	11
CUGAT IN SPAIN —Xavier Cugat Orch. Valencia; El Relicario; Clavelitos & 9 others. RCA Victor TAPE CARTRIDGE KPS 3053 \$5.95	✓✓✓	✓✓✓	✓✓	✓✓	10
MARCHES IN STEREO —John Gart (Conn Elec. Organ) with the Minute Men Colonel Bogey; Turkish March; March of the Toys & 8 others. Kapp 4-TRACK KT 41005 \$7.95	✓✓	✓✓✓	✓✓✓	✓✓	10
STRICTLY FOR DANCING —Max Pillar and His Dance Band Anything Goes; Hindustan; Small Hotel & 12 others. Bel Canto 2-TRACK STB 54 \$6.95	✓✓	✓✓	✓✓✓	✓✓✓	10
THE LOVE OF GOD —George Beverly Shea with Orch. & Chorus Just As I Am; My Saviour's Love; God Is So Good & 9 others. RCA Victor TAPE CARTRIDGE KPS 3050 \$5.95	✓✓	✓✓	✓✓✓	✓✓✓	10
PAT SUZUKI —with Henri René and His Orch. The Song Is You; Star Dust; Anything Goes & 3 others. RCA Victor 2-TRACK BPS 239 \$6.95	✓✓✓	✓✓	✓✓	✓✓✓	10
BLUE HAWAII —Billy Vaughn and His Orch. Blue Hawaii; Coconut Grove; Sweet Leilani & 7 others. Bel Canto 2-TRACK STB 60 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Western Plains; Ooleera; Click Go the Shears; The Dying Stockman; Dream Time for Jadda; The Murray Moon; Cooee Call. **Bel Canto STB 52 \$6.95**

Interest: **For the Words**
 Performance: **Commercial**
 Recording: **Good**
 Stereo Directionality: **Ping-pong**
 Stereo Depth: **Echo chamber**

About the most unusual thing in this collection of Australian songs is that for once "Waltzing Matilda" fails to put in an appearance. The liner notes tell us that the Le Garde Twins, Ted and Tom hail from "outback", but to judge from this tape, doubtlessly they have mastered all the tricks of the pop-music trade and applied it to classic Aussie folk fare.

If the commercial styling doesn't bother you, this tape will provide most agreeable and intriguing listening. The Le Gardes are endowed with pleasant unmannered voices and keep their singing simple, for the most part. It's the occasional electric guitar in the background, the clichés of background harmonization and the use of echo-chamber effects that annoy. The stereo can be summed up as one twin to a microphone. The recorded sound is nice and clean, and the tapes are free from obtrusive background noise. **D. H.**

▲ **AN' EVENING WITH LERNER AND LOEWE**—Highlights from *Brigadoon* and *My Fair Lady*. Robert Merrill, Jan Peerce, Jane Powell, Phil Harris, with The RCA Victor Symphony Orchestra, Johnny Green cond. **RCA Victor GPS 242 \$15.95**

Interest: **Indeed!**
 Performance: **Sad mostly**
 Recording: **Good mostly**
 Stereo Directionality: **Up to standard**
 Stereo Depth: **Good**

If you will permit some slight modernization of an old saw . . . "You can lead a horse to the barrier but you can't make him win" . . . the same appears true here for you can assemble some high-priced vocal talent, but it doesn't necessarily mean they will sing to win. Unfortunately, the method of training an operatic aspirant appears to implant a characteristic "sound" that seldom can be applied to such less pretentious art as the lowly but lovely musical. Jan Peerce sings too much in his throat and too often sounds like Maurice in *Rigoletto*. Robert Merrill sounds better, but the tone is too too romantic, and not much communicative art is applied to the lyrics. Jane Powell is the best of the lot, but her voice is much too cultured and warm to sound like the dirty-faced flower girl heroine of *My Fair Lady*. Phil Harris, bless him, is thoroughly miscast as the hearty and philosophical Alfred P. Doolittle. When he sings, in his best Kentuckian manner, "Ah'm Gettin' Married in the Mawnin'," he is more Southern Colonel than London Cockney. He jus' don't sound like lil' ole Liza's pappy a-tall! But Harris may be the best showman of the lot in not adopting a Rex Harrisonian London accent.

Brigadoon offers routine performances with Powell again turning in the best over-all contribution in a star-studded cast. Johnny Green conducts a fine orchestra, but it seems purposely subdued by the engineers who bring the voices forward. The result is unnatural. **J. T.**

DECEMBER 1959

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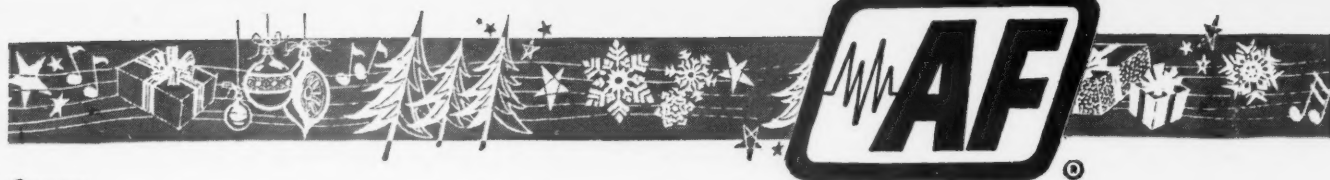
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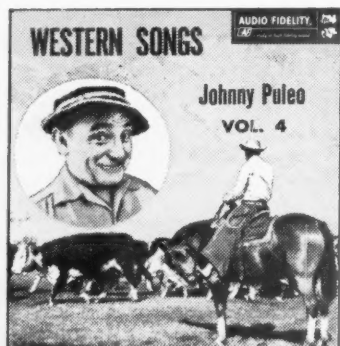
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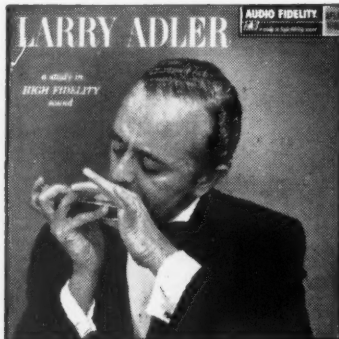
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AFLP 1821/AFSD 5821
JO BASILE, his Accordion and Orch. playing "Non Dimenticar", "Anima E Core", and "O Sole Mio" from his album Rome with Love.
AFLP 1822/AFSD 5822
LEON BERRY, Vol. I at the Giant Wurlitzer Pipe Organ . . . includes "Poinciana", "Elmer's Tune", "Saints".
AFLP 1828/AFSD 5828
LEON BERRY, Vol. II includes "Syncopated Clock", "No Other Love", "Boulevard of Broken Dreams".
AFLP 1829/AFSD 5829

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POPS, THEATER, FOLK, CHILDREN

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JOHN THORNTON

POPS

△ **GEORGIE AULD PLAYS FOR MELANCHOLY BABIES**—Georgie Auld (tenor saxophone) and unidentified rhythm section. *Shine On Harvest Moon*; *Always*; *If I Had My Way* & 9 others. ABC-Paramount ABC 287 \$3.98

Interest: Minor
Performance: Auld's OK
Recording: Clear and clean

Tenor saxophonist Georgie Auld, though never a burning individual soloist, has always played with spirit, a big tone and swing. On this irritating set, however, he is backed by a stodgy rhythm section, bogged down even more by an electric organ. The arrangements range from harmless to banal. Auld generally plays the melody and then drives on through a series of jazz variations thereon. He occasionally breaks free to play an acceptable solo, or part of one—particularly on ballads—but the album is thoroughly marred by the stiff backing. Auld would have been better supported by a loose, organless rhythm team in straightaway jazz performances. *N.H.*

△ **KAYE BALLARD SWINGS!** with Arthur Siegel (piano). United Artists UAL 3043 \$3.98

Interest: Sustained

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

BEST OF THE MONTH

- Coral's **Swing Song Book** with Les Brown and His Band of Renown "is the best set of Les Brown performances I have heard in some time . . . this band is one of the best dance bands around . . . this sort of album captures and exploits all of its best points." (see p. 121)
- Columbia's **Mark Twain Tonight!** offers brilliantly peripatetic stereo in Hal Holbrook's impersonation of the great American humorist—"We can almost see him ambling about and puffing at his cigar as he gets off his wise and witty remarks." (see p. 129)
- United Artists has produced (thanks to Alan Lomax) in its **Folk Songs from the Blue Grass** an album of "hill billy" music that is genuinely new and different—"The instrumental and vocal virtuosity is sometimes staggering; the fierce drive is infectious . . . The album is a heady experience." (see p. 132)

Performance: Uninhibited
Recording: Satisfactory

Recorded during her performance at the Bon Soir in New York, Kaye Ballard comes across in a generally winning manner. She is the good-natured, big-sister type, lacking certain control at times, but always possessing a great flair for the comic and the ridiculous. She is at her best in a routine about mothers and their relationship to their children—a warm and funny bit that is far better for her than some of the stock jokes she feels compelled to relate. As a fitting finale, Miss Ballard does an excellent rendition of "Love Is a Simple Thing," written by her accompanist, Arthur Siegel. *S.G.*

△ **BAL MUSETTE**—ANDRÉ BEAUVOIS AND HIS ORCHESTRA. *Marjolaine*; *Il torrente*; *Regresa*; *Colonel Bogey* & 8 others. Epic LN 3608 \$3.98

Interest: International potpourri
Performance: Enthusiastic
Recording: Satisfactory

"Bal musette" is a general term referring to an indigenous form of French dance music, but André Beauvois ably adapts it to a group of foreign melodies, including the Italian "*Il torrente*," the British "*Colonel Bogey*," the Russian "*Dark Eyes*," and the Swedish "*Swedish Rhapsody*." Incidentally, the song that ends Side 1 is Charles Trenet's "*Je chante*," not the incorrectly listed "*Paris canaille*." *S.G.*

▲ **AMOR!—THE FABULOUS GUITAR OF LUIZ BONFA**—Luis Bonfa (guitar), Don Elliott (mellophone, vibraphone and tri-

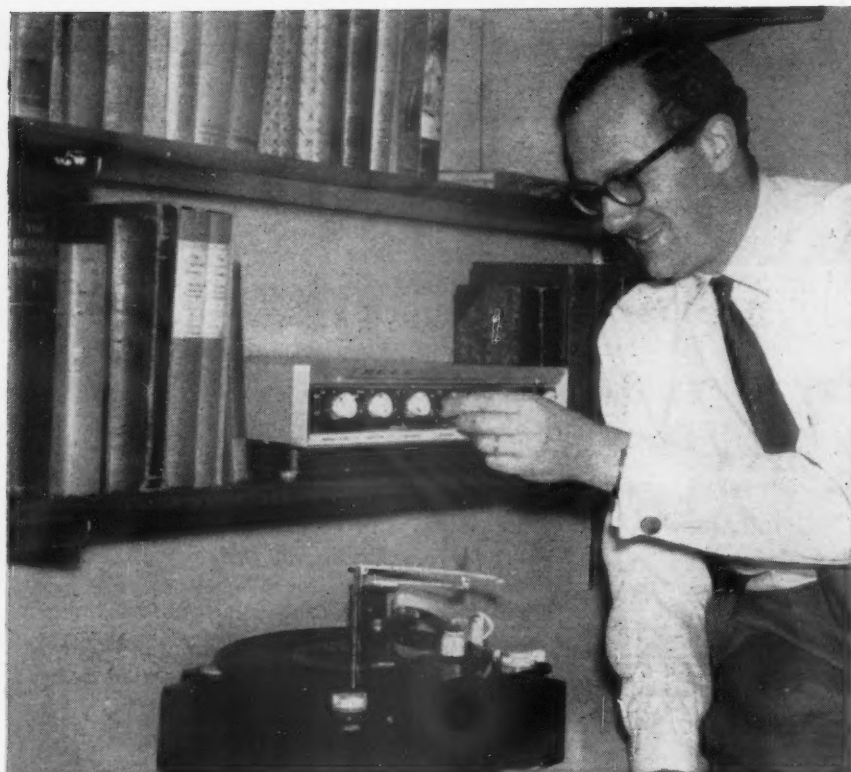
angle), Tommy Lopez (bongo and conga drums), Ralph Freundlich (flute). *Carnival*; *Blue Madrid*; *Indian Dance*; *Arabesque* & 11 others. Atlantic 3028 \$5.95

Interest: Soothing
Performance: Excellent
Recording: Good
Stereo Directionality: OK
Stereo Depth: Fine

Brazilian guitarist-composer Luiz Bonfa became somewhat known here for his work as a featured artist on Mary Martin's national concert tour from September, 1958 to the spring of 1959. His first American album includes Brazilian material with its Portuguese and African admixtures as well as other songs—all the originals are by him—that represent "a sophisticated blending of folk music with European ballroom music and American jazz."

As a guitarist, Bonfa is an unusually inventive technician who can imitate snare drums and bagpipes and extract a considerable range of tone colors (as in "*Marajo*") without multiple recording or overdubbing. His most interesting compositions and arrangements are those least involved with quasi-jazz and European-based music. In the latter two categories, he plays very attractively but with no particular originality. All in all, it is a diverting program; few depths are sounded, but it's all very palatable. *N.H.*

△ ▲ **SWING SONG BOOK** featuring LES BROWN AND HIS BAND OF RENOWN. *Early Autumn*; *Moten Swing*; *How High the Moon*; *Lullaby of Birdland* & 8 others. Coral CRL 757300 \$4.98 Mono—CRL 57300 \$3.98



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122



Interest: **Broad**
Performance: **Exceptional**
Recording: **Excellent**
Stereo Directionality: **Fine**
Stereo Depth: **Good**

This is the best set of Les Brown performances I have heard in some time. The tunes are almost all associated with big-swing bands, and the Brown band does a top-notch job of treating them with the precision, musical ingenuity and pleasantly danceable manner of performance that characterizes its best work. By no means an outstanding jazz group, this band is one of the best dance bands around. This sort of album captures and exploits all of its best points. The piano and trumpet solos are the most interesting individual performances and the tune that struck these ears as outstanding was "Just in Time."
R. J. G.

△ **COMO SWINGS**—Perry Como (vocals) with Mitchell Ayres' Orchestra and the Ray Charles Singers. Donkey Serenade; Mood Indigo; Route 66 & 9 others. RCA Victor LPM 2010 \$3.98

Interest: **Superior pop music**
Performance: **Thoroughly accomplished**
Recording: **First rate**

Like the title says, Como does indeed swing. Not as stimulating as Frank Sinatra and certainly not as unerringly as Louis Armstrong, but he does have a comfortable, relaxing ease of pulsation. In addition, his phrasing is tasteful, his diction clear, and his conception is always musical. In short, he represents an excellent model of what it takes to build a life-time career as a popular singer—the capacity, above all, to *sing* without gimmicks or body contortions.

As a bonus, Como has a gentle, playful wit that never takes the material any more seriously than it deserves. In this collection, he is not burdened by transitory hits, and as a result, it's one of his best albums.
N. H.

△ **JIMMY DORSEY ON TOUR**—Lee Castle (trumpet) and the Jimmy Dorsey Orchestra. The Way You Look Tonight; Moten Stomp; Stars Fell on Alabama & 9 others. Epic LN 3579 \$3.98

Interest: **Mainly for dancing**
Performance: **Crisp, smooth**
Recording: **Good**

After Jimmy Dorsey died, trumpeter Lee Castle, long associated with both Dorsey brothers, took over the band. It is an efficient dance unit with competent soloists. On this instrumental set, the material and approach are reminiscent of swing era bands. The harmonies and solo styles have been somewhat updated, but the feeling is essentially that of the Forties. The beat is steady; the section work is well drilled; and there's enough of a flow for good dancing.

For listening, the writing and playing is perhaps too conservative for most younger buyers, but the album is certainly an aid to relaxed party-ing. For graduates of the dance-band golden age, there are also tempos good for jitterbugging. *N. H.*

HIFI REVIEW

△ **THE SWINGIN' ERA** featuring the **TOMMY DORSEY ORCHESTRA WITH WARREN COVINGTON**. I've Got My Love to Keep Me Warm; Caravan; One O'Clock Jump; Amapola & 8 others. Decca DL 8914 \$3.98

Interest: Broad
Performance: Slick
Recording: Good

Here's another LP of cleanly performed familiar tunes from the swing era, played by a big band. This group is the so-called "Tommy Dorsey Orchestra" which is led these days by Warren Covington. It makes for quite satisfactory listening and consists of excellent dance music even for the older set who might like to try "The Westchester," "The Shag" or "The Lindy" again. R. J. G.

△ **THE SWINGING LENY EVERSONG** with Pierre Dorsey and his Orchestra. Granada; Solitude; Swing Low, Sweet Chariot; I Want to Be Happy & 8 others. Seeco CELP 435 \$3.98

Interest: Broad
Performance: Exciting
Recording: Excellent

Miss Eversong is a Brazilian singer who has been intriguing visitors to that country for several years with her warm, strong-voiced singing of popular songs. On this LP, she communicates quickly and directly on all but her lapses into a jazz-type scat singing bit on "Swing Low, Sweet Chariot," which is a complete mistake. She sings with somewhat masculine power and is particularly effective on "Gitano" and "Volare" in which her strength is softened with emotional warmth. The accompaniment is big, lush and well done. R. J. G.

△ **FERRANTE AND TEICHER — BLAST OFF!** I Got Rhythm; The Last Time I Saw Paris; Busman's Holiday & 9 others. ABC Paramount ABC 285 \$3.98

Interest: I think so
Performance: With wit and imagination
Recording: Just right

Messrs. Ferrante and Teicher continue their experiments on the innocent piano. According to the liner notes, they have enhanced their respective instruments with rubber wedges, wads of paper, bits of wood and metal bars, picks, mallets, and other objects. What's more, the results are frequently engaging. The "Merry Widow Waltz" emerges as a charming toy music box, and their original number, "Chopsticks Cha Cha," has an ingenious barrel-organ sound. Two other originals, the tropical "In the Rain" and the mistitled "Hurdy Gurdy," have such lovely melodies that they might profitably be turned into popular songs. S. G.

△ **EYDIE GORMÉ—ON STAGE** with Orchestra, Don Costa cond. But not for Me; Better Luck Next Time; I'm in Luck & 9 others. ABC Paramount ABC 307 \$3.98

Interest: Standards
Performance: Uneven
Recording: Close

Although Miss Gormé's emotion-charged voice shows sign of strain on some of the

numbers, she is still one of the better "belters" around. I wish she hadn't decided to give Irving Berlin's torchy "Better Luck Next Time" such a swinging treatment, but it surely is a pleasure listening to the way she handles such movie oldies as "I'm Shooting High" and "You're Getting to Be a Habit with Me."

As not all the numbers in the collection are show tunes, the title *On Stage* may be a bit misleading. The liner notes, however, set us straight by explaining that it refers to the stage at the outdoor Convention Center in Las Vegas, where the recording was made. S. G.

△ **▲ NOTHIN' BUT THE BLUES—EARL GRANT**—Earl Grant (vocals) with unidentified accompaniment. Let the Good Times Roll; The Birth of the Blues; Blues for Millie's & 9 others. Decca DL 78916 \$5.98 Decca DL 8916 \$3.98

Interest: Adult pops
Performance: Assured
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: Convincing

Earl Grant is rapidly being accepted in the big leagues of show business. He climaxed a string of successful night club and TV engagements with a powerful debut at New York's Copacabana. He has a soft, supple voice—somewhat in the Nat Cole vein—which is capable, however, of considerable dramatic impact because of Grant's skillful use of dynamics. He also has a good, flowing beat, although the electric organ with which he often accompanies himself provides a soggy base for his work.

Despite the title, not all these songs are blues. All in all, Grant is one of the more musical of the new pop singers and the fact that he's attracting large audiences may mean there's still room for a few in-tune singers in the pop field. N. H.

△ **HAVE BLUES, MUST TRAVEL** featuring **ROY HAMILTON**. I Got the Blues When It Rains; A Cottage for Sale; Please Send Me Someone to Love; Stormy Weather & 8 others. Epic LN 3580 \$3.98

Interest: Pop blues singing
Performance: Emotional
Recording: Good

With a studio, big-band accompaniment, Hamilton sings a good collection of straight blues and ballads with a predominantly blues feeling. His voice is almost too emotional for all but the most emotion-evoking type of song, possibly due to his pronounced vibrato which, on occasion, can sound almost grotesque. R. J. G.

△ **CHEERS—BURL IVES**. Burl Ives (vocals) with the Ray Charles Singers and orchestra directed by Tony Mottola. Tit Willow; Polly Wolly Doodle; Lydia; The Tattooed Lady & 9 others. Decca DL 8886 \$3.98

Interest: Convivial fun
Performance: Low-pressure ease
Recording: Clear

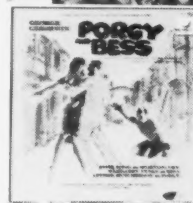
Burl Ives' imaginatively chosen collection of humorous songs is based mainly on selections from Broadway shows and from films, including the previously unrecorded



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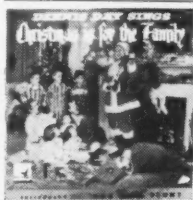
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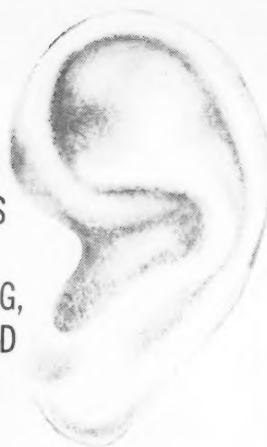
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"The Kling Kling Bird" from Cole Porter's *Jubilee*. Among other varied entries are "Tit Willow" (from the 1885 show, *The Mikado*) and "Lydia, the Tattooed Lady." There are also nonsense songs and a few folk adaptations. Ives handles the material with a refreshingly light touch. The Ray Charles Singers and Tony Mottola provide appropriately carefree accompaniment. *N.H.*

△ **FOLK SONGS A LA KING**—Morgana King (vocals) with Chuck Wayne (guitar), Ernie Furtado (bass). Kisses Sweeter Than Wine; My Love Is a Wanderer; Time for Sleeping & 11 others. United Artists UAL 3028 \$3.98

Interest: Unusual treatment
Performance: Beautifully controlled
Recording: Well balanced

Morgana King, previously known as a jazz-influenced singer, has a lovely, rounded voice that she uses with a degree of control that only Teddi King in the pop field equals. Despite the title of the album and the uninformed quotes from Morgana and the musicians in the notes, this set has little to do with folk music as such. The majority of the songs are folk-based, in one way or another, but the approach here is entirely urban and professional.

Forgetting the "folk song" tag, then, this is a collection of unusually skillful, sophisticated singing with subtle backgrounds by guitarist Chuck Wayne and bassist Ernie Furtado (on some tracks, only Wayne is heard). Miss King shades extremely well ("Chilly Winds," for example) and has rare musical taste.

There is, however, in these performances practically none of the earthiness and unselfconscious abandon of real folk singing. Much of the feeling of folk performances is attenuated here, but this is an example of a superior pop voice in material that's much more challenging and substantial than usual pop. *N.H.*

△ **THE FABULOUS EARTHA KITT** with Orchestra and Chorus, Maurice Levine cond. Sholem: Love Is a Gamble; Lamplight & 9 others. Kapp KL 1162 \$3.98

Interest: High average
Performance: Frequently exciting
Recording: Satisfactory

I can think of other adjectives besides "fabulous" to describe Eartha Kitt. She is mannered, feline, dramatic, exotic, and, in such a piece as "Lamplight," slightly phony. But this well-varied collection of Caribbean songs, Israeli songs, show tunes, and others, does give her a wide range of subjects and emotions to romp through. Miss Kitt scores most impressively with "Sholem," "Tierra Va Tembla," "Ki M'Tzion," and the infectious "Yellow Bird," better known to the natives of Haiti as "Choucoume." Kapp's failure to provide pertinent information about the songs is unfortunate. *S.G.*

△ **SPEAK LOW** (Music by Kurt Weill)—MAURICE LEVINE AND HIS ORCHESTRA. My Ship; Foolish Heart; September Song & 9 others. Warner Bros. WS 1313 \$4.98

Interest: High
Performance: Very attractive
Recording: Splendid
Stereo Directionality: Well spread
Stereo Depth: All right

This is probably the first orchestral program of music by Kurt Weill, and, fortunately, it is in good hands. Maurice Levine has long been associated with the works of the late composer; his conducting and the arrangements of David Terry reveal taste and imagination throughout. In addition to the more familiar items (including a *Moritat* expressively performed by an English horn and muted brass), the collection includes such lovely but neglected pieces as "Sing Me Not a Ballad," "Westwind," and the haunting "Johnny's Song" from *Johnny Johnson*. *S.G.*

▲ **SKIP MARTIN'S SCHEHERAJAZZ** for Symphony and Jazz Band. Four Movements & Finale. Stereo-Fidelity SF 9700 \$2.98

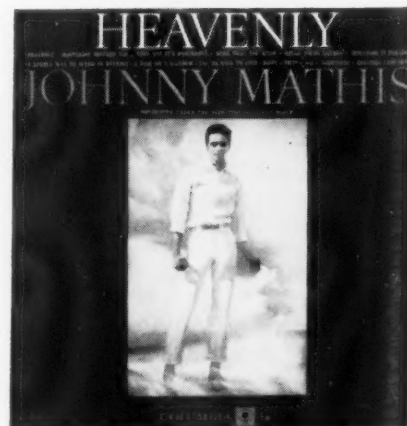
Interest: General
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Arranger and bandleader Skip Martin has adapted Rimsky-Korsakov's *Scheherazade* for a symphonic orchestra and jazz group. The large sound comes through splendidly and there is a satisfying spread of sound, with the brass on the right. The alternation of symphony and swing groups within the same selection is nicely done. All in all, this is an attractive, pleasant album. *R. J. G.*

△ **HEAVENLY—JOHNNY MATHIS.** Johnny Mathis (vocals) with orchestra directed and arrangements by Glenn Osser. More Than You Know; Misty; That's All & 9 others. Columbia CL 1351 \$3.98

Interest: First-rate pops
Performance: Mathis is a real pro
Recording: Very good

Johnny Mathis is one of the very few major pop-singing successes in recent years who really can perform musically. His taste is above average, and his musicianship continues to improve. All these encomiums apply, however, to Mathis in



a night club or in an album of largely standard songs, as here. In his hits on singles and in album collections, he is more rigid, and also affected by the sales-

HiFi REVIEW

wise dictates of Mitch Miller. When permitted to sing according to his own criteria, Mathis becomes a pleasure in a time of Fabians and their Svengalis. *N. H.*

▲ **MABEL MERCER—ONCE IN A BLUE MOON** with Orchestra, George Cory cond. Atlantic 1301 \$5.98

Interest: **High**
Performance: **Class**
Recording: **Good**
Stereo Directionality: **Mabel's on the left**
Stereo Depth: **Nice**

As Mabel Mercer usually sings at one end of a long, narrow supper club, with the tables arranged along the sides, Atlantic has placed her on the left presumably to give listeners the true atmosphere of such a recital. It's all right, I guess, but I think you'll be happier with the monophonic set, which was reviewed in the September issue. *S. G.*

▲ **YVES MONTAND—CHANSONS POPULAIRES DE FRANCE** avec Bob Castella et ses rythmes. Le roi Renaud de guerre revient; Aux marches du palais; Les Canuts & 9 other. Odéon OSX 110 \$5.95

Interest: **Absolument**
Performance: **Splendide**
Recording: **Excellente**

Since his successful one-man show on Broadway last September, Yves Montand has suddenly become well known in the United States. This collection, mostly of French folk songs, is a charming assortment relating many sad and gay tales of kings and soldiers, with the stirring "Le Chant de la Liberation" (The Song of the Partisans) as a rousing finale. M. Montand, who sounds like a muscular Charles Trenet, is in excellent voice throughout. Neither notes nor translations are on the jacket. *S. G.*

▲ **INDISCRETION** featuring **PATTI PAGE**. Autumn Leaves; I'll Walk Alone; We Just Couldn't Say Goodbye; Lover Come Back to Me & 8 others. Mercury SR 60059, \$4.98; Mono—MG 20405 \$3.98

Interest: **Good pops**
Performance: **As usual**
Recording: **Echoey**
Stereo Directionality: **Adequate**
Stereo Depth: **Good**

Miss Page is a pleasant singer and this is a pleasant, if bland, album, which is marred only by the fact that she sings too close to the mikes so that her sibilants sometimes become almost lethal. Mercury has allowed too much echo for my taste, too. The choice of tunes is good, and the accompaniment adequate to give her voice a proper showcase. Miss Page is at the left center, and the accompaniment at right center. *R. J. G.*

▲ **LINE RENAUD—REVEILLONS NO ESTORIL**. Je vieux; Une voix d'homme; Mister Banjo; L'ombre et moi & 5 others. Pathé ATX 130 \$5.95

Interest: **Oui et non**
Performance: **Avec esprit**
Recording: **Bon**

Mlle. Renaud has a husky, ebullient voice, **DECEMBER 1959**

and a personality that completely captivates the audience at a night club in Estoril, Portugal, where this recording was made. Quite a bit of this performance's special flavor is listening to the singer grappling with the Portuguese language with which she introduces most of the rather inferior songs. This not only breaks up the customers, but inspires the liner annotator to relate (in French, Portuguese and English) that Mlle. Renaud is really Aphrodite returned to earth. There are no translations of lyrics. *S. G.*

▲ **GUNFIGHTER BALLADS AND TRAIL SONGS**—Marty Robbins (vocals) and unidentified backgrounds. Big Iron; They're Hanging Me Tonight; El Paso & 9 others. Columbia CL 1349 \$3.98

Interest: **Spirit of the West**
Performance: **Understanding**
Recording: **Good**

Marty Robbins, who has had several pop single "hits," is also a pop album singer of more durable interest than most. This album projects in spirit (if not to the letter of musical style) some of the feeling of the West in the last century. The songs, some written by Robbins, deal with several themes of western life—the gunfighter, the perils of bucking broncos, the pleasure of working one's own land and the sharp, total effect of religious conversion. Although the accompaniment and arrangements are glossy, Robbins' own delivery is unpretentious and virile. He also has a good feel for the narrative line in these ballads. *N. H.*

▲ **NEW YORK, N. Y.—GEORGE RUSSELL AND HIS ORCHESTRA** with Jon Hendricks (narrator). Decca DL 79216 \$4.98; Mono—DL 9216 \$3.98

Interest: **Ambitious try**
Performance: **Expert**
Recording: **Tops**
Stereo Directionality: **East Side, West Side**
Stereo Depth: **All right**

Featuring a complement of top musicians, George Russell has attempted to create a jazz tone poem of New York. Although the form is free enough to allow room for a good deal of improvising, the composer has adhered to a structural framework of five "movements," each one intended to capture some facet of the city's personality. So far so good. Where I think Mr. Russell has failed, however, is in his use of a self-consciously idiomatic poem (read by Jon Hendricks) to introduce each section. If the music cannot convey the composer's purpose by itself, no amount of poetic explanation can do it, particularly, as in this case, when the music is occasionally at variance with the theme of the narration. Moreover, I am sorry that it was felt necessary to use such musical signposts as "The Sidewalks of New York," "Manhattan," and "Autumn in New York."

There is a commendably close rapport on the monophonic release; stereo conveniently provides a space in the middle in which to put Central Park. *S. G.*

▲ **A DOUBLE SHOT OF JOE SAYE**—Joe Saye (piano), Spencer Sinatra (flute), Barry Galbraith (guitar), John Drew (bass),



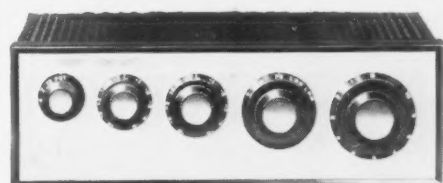
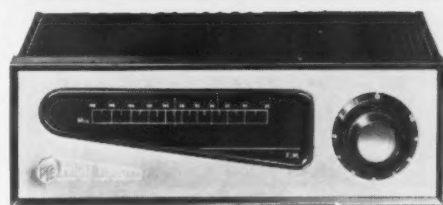
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Jimmy Campbell or Walter Bolden (drums). Scot Free; Tenement Symphony; The Blue Room & 8 others. Mercury Stereo SR 80022 \$5.95; Mono—MG 36147 \$3.98

Interest: Clever and tasteful
Performance: Highly skilled
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Adequate

Scotch-born pianist Joe Saye is rather limp as a jazzman, but he is an intelligent and resourceful pianist with standard material and jazz-colored adaptations of Scotch reels. He has the right instrumentation here for his light, cool approach to the material and the voicings are an airy framework for his own nimble, often witty piano. This is a set with very little musical weight, but it's graceful, well-constructed "light music." N. H.

△ **ONCE AROUND THE CLOCK WITH PATRICIA SCOT**—Patricia Scot (vocals) and the Creed Taylor Orchestra. Where Are You; Wandering Swallow; Out of This World & 9 others. ABC-Paramount ABC 301 \$3.98

Interest: Thin
Performance: Mannered
Recording: Competent

Patricia Scot, wife of Mike Nichols (Nichols and May) has had experience as a band and supper club singer. Her first album is unfortunate in that her style is excessively self-conscious. Her phrasing is tricky. She strains constantly for immediate effects rather than considers the shape of the whole interpretation. It's possible that if she were to calm down and just sing, Miss Scot might have something to say; but this is much too hypertensive a set of performances to recommend. There are times when she sounds breathless, and it's easy to understand why. Bob Kenyon's nervous arrangements don't help at all. N. H.

▲ **SCOTS GUARDS REGIMENTAL BAND AND MASSED PIPERS**, Lt. Col. Sam Rhodes cond.; John Roe & Robert Crabb pipe majors—HI-FI IN THE HIGHLANDS. Washington Grays; The Hills of Kowloon; The Colours & 15 others. Angel S 35464 \$5.98

Interest: Much
Performance: Perfect
Recording: Opulent
Stereo Directionality: Tasteful
Stereo Depth: Admirable

▲ **SCOTS GUARDS PIPES AND DRUMS**. John Roe & Robert Crabb pipe majors. Dorrator Bridge; Herding Song; Duntroon & 35 others. Angel S 35774 \$5.98

Interest: For bagpipe fanciers
Performance: Expert
Recording: Excellent
Stereo Directionality: Well done
Stereo Depth: Fine

The excellent monophonic version of *Hi-Fi in the Highlands* was issued about two years ago; as might be expected, the sound is even more thrilling in stereo. The Scots Guards present a strikingly varied collection of marches, plus a mazurka (*La Czarine*), a reel ("The Flagon"), and an evocative fantasy called "Songs of the Hebrides." This moody and

gay aural picture has so much atmospheric charm that it may well send you scurrying over to your nearest travel agency to book passage for the islands.

There is some sterling skirling on the *Pipes and Drums* LP, but unless you are truly dedicated to a never-ending sound of bagpipes the program may prove somewhat too much of a good thing. S. G.

△ **BALLAD OF THE BLUES** featuring JO STAFFORD. Nobody Knows the Trouble I've Seen; Kansas City Blues; He's Gone Away; Blues in the Night & 6 others. Columbia CL 1332 \$3.98

Interest: Mild
Performance: Pleasant
Recording: Excellent

Miss Stafford sings a collection of blues and folk songs ranging from "John Henry" to "Blues in the Night." The Weston orchestra does the accompaniment and the



arrangements are also by him. The concept is interesting, but the Stafford voice lacks some of the necessary vitality for real blues singing with the result that ends up sounding like a musical comedy blues sequence, as jejune and trivial as Harold Arlen's "Blues Opera." This is pretty watered-down blues all-around. R. J. G.

△ ▲ **LEITH STEVENS AND HIS ORCHESTRA—JAZZ THEMES FOR COPS AND ROBBERS**. The Thin Man; Easy Mood; Private Blues & 9 others. Coral CRL 757283 \$4.98; Mono—CRL 57283 \$3.98

Interest: At times
Performance: Well disciplined
Recording: Richer sound on stereo
Stereo Directionality: Spread around
Stereo Depth: Nice

Here's an oddity—only four of the themes for cops and robbers originated on television programs, the rest are excerpts from Mr. Stevens' own score for the film *Private Hell* 36. These, however, turn out to be eight agitated and ominous themes that might well serve as appropriate background music for a television private-eye series. So there you are. S. G.

△ **LONELYVILLE—THE NERVOUS BEAT** featuring the Creed Taylor Orchestra. It's a Lonesome Old Town; The Lonesome Road; Lonesome and Blue; Lonely Girl & 8 others. ABC Paramount ABC 308 \$3.98

Interest: Jazz-based pops
Performance: Slick

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Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
REFLECTIONS —Roger Wagner Chorale with Orchestra Brahms—Lullaby; Schubert—Serenade; Trad.—Danny Boy & 7 others. Capitol SP 8491 \$5.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
THE SEVENTH VEIL —Artie Barsamian and His Orchestra Echoes from the Orient; Oriental Jump; Oud Fantasy & 9 others. Kapp KS 3044 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
THE MILLION DOLLAR SOUND of the World's Most Precious Violins Laura; The Breeze and I; Temptation & 9 others. Command RS 802 SD \$5.98	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	13
DANCING AND DREAMING —The Four Preps Lonesome Town; A Certain Smile; Smoke Gets In Your Eyes & 9 others. Capitol ST 1216 \$4.98	✓✓	✓✓	✓✓✓✓	✓✓✓✓	12
DANCING ON THE CONTINENT —Lester Lanin and His Orchestra C'est magnifique; 3rd Man Theme; La Paloma & 40 others. Epic BN 533 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
WALTZ MASTERPIECES —N. Y. Stadium Symphony Orchestra, Raoul Poliakin cond. Strauss—Wiener Blut; R. Strauss—Rosenkavalier; Tchaikovsky—Sleeping Beauty & 3 others. Everest SDBR 3025 \$5.98	✓✓✓✓	✓✓	✓✓✓	✓✓✓	12
STEREO GOES TO A DANCE CAPER —Don Ralke Orchestra Night Train; Skokiaan; Rock around the Clock & 9 others. Warner Bros. WS 1300 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓✓	12
PERSUASIVE PERCUSSION —Terry Snyder and the All Stars Whatever Lola Wants; Misirlou; Tabu & 9 others. Command RS 800 SD \$5.98	✓✓	✓✓	✓✓✓✓	✓✓✓✓	12
GLAD TO BE HERE —Ed Townsend with Nelson Riddle Orchestra Dinah; Night and Day; Brazil & 9 others. Capitol ST 1214 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
MUSIC FOR ROMANCING —Paul Weston and His Orchestra My Romance; Poor Butterfly; April in Paris & 9 others. Capitol ST 1223 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
POLKA FESTIVAL —Bruno "Junior" Zielinski Orchestra Swiss Yodlers; Sweet Sixteen; Hej Vinca & 7 others. Liberty LST 7026 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
SIGHTSEEING IN SOUND —The Bob Boucher Orchestra Manhattan; Charleston; Sunny Side of the Street & 8 others. Stere-O-Craft RCS 510 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
TEMPO ESPAGNOL —Capitol Symphony Orchestra, Carmen Dragon cond. Lady of Spain; Jalousie; Ay Ay Ay & 6 others. Capitol SP 8487 \$5.98	✓✓✓	✓✓	✓✓✓	✓✓✓	11
STRINGS AFLAME —Esquivel and His Orchestra Guadalajara; Misirlou; I Love Paris & 9 others. RCA Victor LSP 1988 \$4.98	✓✓✓	✓✓	✓✓✓	✓✓✓	11
STEREO GOES CHARLESTON —Ira Ironstrings Varsity Drag; Barney Google; Black Bottom & 9 others. Warner Bros. WS 1297 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
PLAY A POLKA —Wayne King and His Orchestra Helena; Clarinet; Beer Barrel; Chicken & 8 others. Decca DL 78441 \$5.98	✓✓	✓✓	✓✓✓	✓✓✓	10
WORLD RENOWNED POPULAR PIANO CONCERTOS —George Greeley & Warner Bros. Orchestra An American in Paris; Moonlight Sonata; Tenderly & 7 others. Warner Bros. WS 1291 \$4.98	✓✓	✓✓	✓✓✓	✓✓	9
LATIN DANCE PARTY —Al Stefano and His Orchestra Besame Mucho; Tomcat Mambo; Mi Cha Cha Cha & 9 others. Decca DL 78646 \$5.98	✓✓	✓✓	✓✓✓	✓✓	9

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Recording: **Excellent**

This is the sort of music one has come to expect from the TV and motion picture studios. It combines dissonance and a perceptible beat into sort of modern jazz background music. Taylor's orchestra contains a number of top-flight jazzmen and their solos dot the album. The music is not as abrasive as *Man with the Golden Arm*, but it is in the same vein. R. J. G.

▲ **BERNSTEIN'S BROADWAY**—DAVID TERRY AND HIS ORCHESTRA. Tonight: Wrong Note Rag; Lucky to Be Me & 13 others. Warner Bros. WS 1325 \$4.98

Interest: **Considerable**
Performance: **Accomplished**
Recording: **Clean**
Stereo Directionality: **Fine**
Stereo Depth: **Some**

The Bernstein of the title is, of course, the ubiquitous Leonard, and the compilation of melodies assembled by Mr. Terry represents the composer's four Broadway musicals, *West Side Story*, *Candide*, *Wonderful Town* and *On the Town*. Although more drama might have been infused into the arrangements (particularly in the five selections from *West Side Story*), they are generally quite inventive. The two pieces from *Candide*—"Glitter and Be Gay" and "It Must Be Me," are especially well done, with brass eliminated from both in favor of cello, flute and harpsichord solos. S. G.

▲ **THE ERNEST TUBB STORY**—Ernest Tubb (vocals) with Owen Bradley and Orchestra. Slippin' around; Letters Have No Arms; You Nearly Lose Your Mind; Blue Christmas & 20 others. Decca DXSA 7159 2 12" \$11.98

Interest: **Down "homey"**
Performance: **Confident**

Recording: **Very good**
Stereo Directionality: **Tasteful**
Stereo Depth: **First rate**

Decca has newly recorded Ernest Tubb, one of the most popular of all country singers, in 24 numbers, including many of his hits. Tubb, who is also a successful song writer, was one of the first country singers to break into the pop field; but despite the in-between backgrounds (including a chorus on some numbers), Tubb himself remains in the "Grand Ole Opry" tradition.

Tubb has a big, deep, relaxed voice and he sings these songs as if he believed every word. Most are sentimental and deal with lost love or love somehow gone wrong. Loneliness is a recurrent motif as is the relentless march of morality (sin never triumphs). The liveliest number is a kind of blues, "You Nearly Lose Your Mind," which indicates Tubb might well record more material of this kind. N. H.

THEATER

▲ **THE BILLY BARNES REVUE** (Billy Barnes). Original cast recording with Joyce Jameson, Bert Convy, Patti Regan, Ken Berry, Ann Guilbert, Bob Rodgers, Jackie Joseph & Len Weinrib, with Billy Barnes and Armin Hoffman (pianos). Decca DL 9076 \$4.98

Interest: **Bright and original**
Performance: **Excellent company**
Recording: **Fair**

As each musical number is an entity, a revue is particularly adaptable to the requirements of a long playing record. *The Billy Barnes Revue*, which has been performed successfully on both coasts, comes across delightfully in this aural presentation. Mr. Barnes, who wrote all the music and lyrics, has contributed some extremely

funny material, while, at the same time, composing many melodies of charm and originality.

Some of the topics for ridicule are fairly obvious. There had to be something on the beatniks, of course, and also on Las Vegas, but Mr. Barnes has a discerning eye, and his barbs are funny because they have something to say. He can also do a Bernstein-cum-Menotti operatic take-off about an unhappy marriage that may well make it impossible to take such a subject seriously again. On a plane of pure fancy, Mr. Barnes makes something slightly chilling of the simple question "Where Are Your Children Tonight?" and his bit about the three prostitutes dreaming of the wonders of Los Angeles is little short of a comic masterpiece. I also like the two torch ballads, the poignant "Too Long at the Fair" and the duet, "Blocks."

Although the cast is not notable for the vocal quality of its members, each one turns in a fine performance. The sound could be better, but to its credit Decca does not claim that it's high fidelity. S. G.

▲ **DESTRY RIDES AGAIN** (Harold Rome). Louise O'Brien & Jack Haskell, with Orchestra, Norman Leyden cond. RCA Camden CAS 540 \$2.98

Interest: **Rome on the range**
Performance: **Fine twosome**
Recording: **Slightly sharp**
Stereo Directionality: **Good enough**
Stereo Depth: **Could be better**

This is a generally worthwhile, low-priced edition of the current Broadway musical, with ten numbers (out of the original eighteen) benefiting from the fine singing of Miss O'Brien and Mr. Haskell. One song, "Ballad of the Gun," includes more lyrics than are heard on Decca's album with the original cast. S. G.

▲ **MY FAIR LADY** (Frederick Loewe-Alan Jay Lerner).

Interest: **Always delightful**
Hubert Gregg, Elizabeth Lerner, John Slater, John Harvey, with the Knightsbridge Theatre Orchestra, John Gregory cond. Avon AV-5 3001 \$3.98

Performance: **Good road show**
Recording: **Sibilant**
Stereo Directionality: **Erratic**
Stereo Depth: **Well done**

Hill Bowen and his Orchestra & Chorus, with vocals by Kathy Lane, Mike Sammes, Dennis Martin & Bryan Johnson, RCA Camden CAS 520 \$2.98

Performance: **Well orchestrated**
Recording: **Mostly satisfactory**
Stereo Directionality: **Not noticeable**
Stereo Depth: **All right**


George Feyer (piano). Vox STVX 425, 340 \$4.98

Performance: **Cocktail capers**
Recording: **A bit metallic**
Stereo Directionality: **Unnecessary**
Stereo Depth: **So's this**

The cast on the Avon disc captures a good deal of the dramatic verve of the celebrated and apparently eternal work. Elizabeth Lerner may have some difficulty with her Cockney accent, but she has an attractive voice, and Hubert Gregg is an

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acceptable fill-in for Rex Harrison. However, the sound emanating from the left speaker has not been balanced properly with that of the right, and the result is both unnatural and annoying.

Hill Bowen has contributed some good arrangements for the Camden release, though his approach is far less theatrical than Avon's. The singers make little attempt at characterization—Mike Sammes does most of Henry Higgins' and all of Alfred Doolittle's songs—but the voices, particularly Kathy Lane's, are fine.

George Feyer's LP has been around for some time in a monophonic version; though the stereo sound is excellent, I don't think it adds very much. One side is devoted to rather straight interpretations of the score; the reverse, called *Heavenly Echoes of "My Fair Lady,"* features Mr. Feyer giving the songs the old "as if by" treatment. Most of it consists of playing familiar themes by various classical composers—Mozart, Rachmaninoff, Bach, etc.—and then fitting the Loewe melodies into their stylistic grooves. S. G.

▲ **THE NUN'S STORY (Franz Waxman).** Soundtrack recording with Orchestra, Franz Waxman cond. Warner Bros. WS 1306 \$4.98

Interest: Yes

Performance: In the right spirit

Recording: Excellent

Stereo Directionality: Well balanced

Stereo Depth: Fine

Franz Waxman's score is properly serene and dedicated until about halfway through the second side when it bursts out in the savage accents of Africa. Adding to its dramatic effect are the uncredited voices of Edith Evans and Rosalie Crutchley in scenes from the film. S. G.

▲ **MARK TWAIN TONIGHT! Hal Holbrook.** Columbia OS 2019 \$5.98; Mono—OL 5440 \$4.98

Interest: Very high

Performance: Splendid

Recording: First rate

Stereo Directionality: Peripatetic

Stereo Depth: Sufficient

Hal Holbrook's brilliant impersonation of Mark Twain last season turned out to be one of Broadway's most unexpected hits. Judging by this remarkable, life-like recording, the acclaim was well deserved. On the stereo platform, we can almost see him ambling about and puffing at his cigar as he gets off his wise and witty remarks.

Twain's humor could build beautifully. Frequently, after getting a laugh, Holbrook pauses until the audience quiets down, and then tops his own line with a word or two. In reading excerpts from *Huckleberry Finn*, Holbrook even manages the astonishing feat of sounding like an old man trying to talk like a boy. S. G.

FOLK

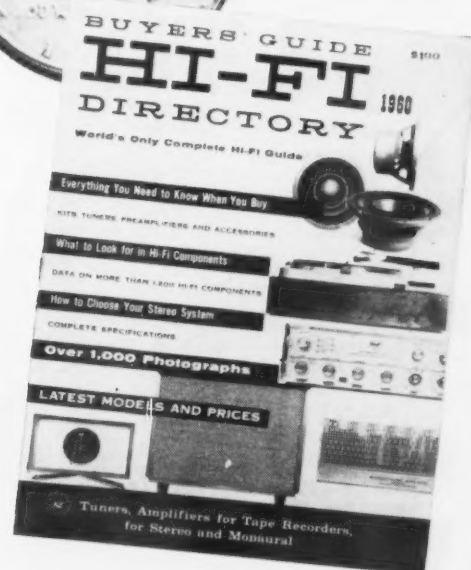
▲ **THE COLUMBIA WORLD LIBRARY OF FOLK AND PRIMITIVE MUSIC—BULGARIA.** Columbia KL 5378 \$5.98

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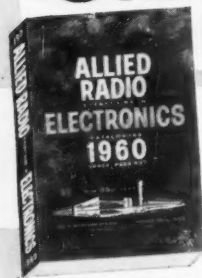
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Interest: Fascinating
Performance: The best
Recording: Generally good

The seventeenth volume of Columbia's invaluable *World Library of Folk and Primitive Music* (under the general supervision of Alan Lomax) is one of the best. Recorded in November, 1954, by British folk expert A. L. Lloyd (editor of the British magazine *Recorded Folk Music*), the album is extensively annotated in six bound-in pages of notes, photographs and texts. Lloyd comments are models of clear explanations of unfamiliar material, and they make the music take on added dimensions of meaning. Lloyd and the Bulgarian experts who assisted him certainly chose impressive performers, and by song, dance and instrumental selections, much of the unique music and folkways of Bulgaria come alive in this excellent volume. *N.H.*

△ **MOUNTAIN MUSIC BLUEGRASS STYLE**—Simley Hobbs, Tex Logan, Earl Taylor and Stoney Mountain Boys, Bob Baker and Pike County Boys, and other. *Short Life of Trouble; Cricket on the Hearth; Fox Chase & 16 others.* Folkways FA 2318 \$5.95

Interest: Illuminating
Performance: Idiomatic
Recording: Adequate

Mike Seeger, brother of Folk Singer Pete and son of musicologist Charles Seeger, has collected and annotated an instructive introduction to bluegrass country music. Not all the performances are purely bluegrass in style and instrumentation (the criterion is Bill Monroe's classical bluegrass band issued on Columbia just after the War), but they're all descended from those records.

The players and singers are mostly country-born, but there are a few city-billies like Seeger himself, who is a crack banjoist. The unusually extensive Seeger notes (which should have been edited better) contain a history and description of the style; biographies of the performers; a list—some with biographies—of the leading bluegrass bands and soloists; addresses of record stores and radio stations that specialize in the music; notes on the make of instruments most generally used; and complete lyrics of the tunes along with a selected discography of other versions of them.

Along with Alan Lomax's *Folk Songs from the Blue Grass* (United Artists UAL 3049), this album is a good short course in that form of whirling, collective improvisation that has produced most of the best music in the country field for the past fifteen years. *N.H.*

△ **KHLIFI**—Gamr Ellil; Ya Marsem Leryam; Youm El Had; Ya Layem. Pathé ST 1099 10" \$4.98

Interest: Absorbing
Performance: Authentic
Recording: Adequate

Harry Goldman of New York, in addition to importing valuable Pathé and Odéon classical, jazz and French chanson recordings, has now begun to bring in some ethnic albums. This is a collection of North African Arabic music (probably

recorded in Tunis). It's unfortunate that Goldman did not provide an English liner note because the French original contains no information on the identity of the leader and the other musicians, the nature and background of the material, nor the meaning of the lyrics. Goldman loses sales thereby, because only a listener expert in this material can obtain satisfaction in this kind of inadequate packaging.

Musically, the performances are near-hypnotic. The melismatic vocals are heard in sinuous duets with reed-like instruments over the eternal drone which provides an enveloping background. *N.H.*

△ **THIS IS YUGOSLAVIA!**—The Folk Dance and Song Group "Ivan Goran Kovačić" directed by Vladimir Skreblin. *The Girl from Sumadija; Cack Village; "Kolo" for Young People & 21 others.* Epic LN 3571 \$3.98

Interest: Entertaining
Performance: Spirited
Recording: Good

Although these performers have become professionalized, they still project much of the variegated flavors and zest of the original sources. The recording amounts to a tour of Yugoslavia. Although the notes could have been much more detailed concerning the music itself, they do sketch an intriguing map of the country, differentiating colorfully between the various regions. The collection should interest non-specialists and may then lead them to more authentically ethnic albums of this material. *N.H.*

△ **RITMOS FLAMENCOS—EL NINO DE ALICANTE AND HIS FLAMENCO ENSEMBLE**—Juerga Gitana; La Tanguera; La Rosa & 7 others. Atco Stereo 33-106 \$4.98

Interest: Galvanic
Performance: Striking
Recording: Vivid

Atco is a subsidiary of Atlantic Records, and that firm's first entry into the surprisingly populous flamenco album field is a fiery one. El Nino De Alicante is an Andalusian gypsy guitarist who plays with spiraling intensity and concentrated warmth. He is occasionally joined by colleagues who dance with ferocious zeal and manipulate the castanets with precise ardor. Good notes by Joe Moranvi, but why not more data on the leader? *N.H.*

△ **BROCK PETERS—SING'A MAN.** Brock Peters (vocals) with orchestra and chorus. *The Dock Workers' Chant; Sometimes I Feel Like a Motherless Child; Go Well, Mr. Sing'A Man & 9 others.* United Artists UAL 3041 \$3.98

Interest: Imaginative choice
Performance: Dramatic
Recording: Very good

Actor-singer Brock Peters has a well-trained, resilient, bass-baritone voice that can be intensely effective in the right material. Some of these polished folk and quasi-folk songs are apt for him; in others he's valiantly out of context.

The project is another attempt to package "folk" music for a wider audience; and accordingly, the background, complete with choral group, is slick and enervating. Peters, however, has a good actor's ability

HiFi REVIEW

Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
BOUQUET—The Percy Faith Strings Laura; Tenderly; Deep Purple; Ebbtide; Speak Low & 7 others. Columbia CL 1322 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DANCE PARTY—Ralph Marterie & Orchestra Tequila; Torero; Night Stroll; Hey Babe & 8 others. Mercury MG 20395 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
THE GOLDEN TOUCH—Frank Cammarata at Connecticut Organ Domino; Misirlou; Hungarian Dance No. 5; Oye Negra & 5 others. ABC Paramount ABC 302 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
"GRANDIOSO!"—Jos Cleber & Orchestra Marchiare; Torna a Sorrento; Oh Maria Mari; Lazzarella & 8 others. Columbia WL 157 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
SUBLIMINAL SOUNDS—Leo Diamond & Orchestra Laura; Autumn Leaves; Jungle Drums; High on a Windy Hill & 8 others. ABC Paramount ABC 303 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
A BOW TO THE BIG NAME BANDS—Richard Maltby & Orchestra In the Mood; Frenesi; Amapola; String of Pearls; Music Makers & 5 others. Camden CAL 526 \$1.98	✓✓	✓✓✓	✓✓✓✓	9
THE CREW CUTS SING—Vocalists Moments to Remember; Sweet Adeline; My Gal Sal; My Melancholy Baby & 8 others. RCA Victor LPM 2037 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
THE GLEE CLUB—Merrill Staton Choir Waltzing Matilda; Aura Lee; Stouthearted Men; Stein Song; Sylvia & 8 others. Epic LN 3583 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
STRAUSS WALTZES—Andre Kostelanetz Orchestra Emperor Waltz; Artists' Life; Vienna Life; Blue Danube & 8 others. Columbia CL 1354 \$3.98	✓✓	✓✓✓✓	✓✓✓	9
CLAP YOUR HANDS—Roberta Sherwood (vocalist) with Orchestra Sing You Sinners; Alabama Bound; Sometimes I'm Happy & 9 others. Decca DL 8863 \$3.98	✓✓	✓✓✓	✓✓	7
JUST JESSE BELVIN—Vocalist with various orchestras & choruses Secret Love; Alright, Okay You Win; Witchcraft; Guess Who & 8 others. RCA Victor LPM 2089 \$3.98	✓✓	✓✓	✓✓✓	7
"MR. PERSONALITY"—Lloyd Price (vocalist) and his Orchestra I'm Gonna Get Married; All of Me; Time After Time; Is It Really Love? & 8 others. ABC Paramount ABC 297 \$3.98	✓✓	✓✓	✓✓✓	7
CRUISING DOWN THE RIVER—Bobby Beers (vocalist) & accompaniment Mairzy Doats; Cruising Down the River; Beyond the Reef; Back Home in Illinois & 8 others. Liberty LRP 3131 \$3.98	✓	✓✓	✓✓✓	6
THE GIBSON BOY—Don Gibson (vocalist) Foggy River; Do You Think; Midnight; It Has to Be & 8 others. RCA Victor LPM 2038 \$3.98	✓	✓✓	✓✓✓	6
SING ALONG WITH GLEE—Dartmouth College Glee Club Black is the Color; Dartmouth Undying; Whiffenpoof Song; Above Cayuga's Waters & 11 others. United Artists UAL 3037 \$3.98	✓	✓✓✓	✓✓	6
A COWBOY SERENADE—Jimmy Wakely (vocalist) Boots and Saddle; Too Late; Hills of Wyoming; Oklahoma City Blues & 8 others. Tops LP 1601 \$1.49	✓	✓✓	✓✓	5
GRANDMA, WHAT GREAT SONGS YOU SANG!—Brenda Lee (vocalist) & accompaniment Ballin' the Jack; Pretty Baby; Side by Side; Baby Face; Some of these Days & 8 others. Decca DL 8873 \$3.98	✓	✓✓	✓✓	5
HEAVENLY LOVER—Teresa Brewer (vocalist) & accompaniment Bye Bye Baby Goodbye; Hula Hoop Songs; The One Rose; Saturday Dance & 8 others. Coral CRL 57297 \$3.98	✓	✓✓	✓✓	5

Musical Interest:
Performance:
Recorded Sound:

Excellent ✓✓✓✓
Superb ✓✓✓✓
Brilliant ✓✓✓✓

Pleasing ✓✓✓
Good ✓✓✓
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to dramatize lyrics and shape a story line, and he makes most of these songs come alive despite the calculated accompaniments. He has a broad range of expression, but is best in the more virile numbers like "Sing'a Man" and "The Dock Workers' Chant." He is less effective in songs like "Go 'Way from My Window" and "Another Man Done Gone" which require a wholly unadorned approach. On the former, Peters is too self-conscious; on the latter, he's stalled by the arrangement. All in all, this is a strong attempt at popularizing folk material, and it has more fire than most. N.H.

△ **SOLO FLAMENCO—THE FABULOUS SABICAS**—Sabicas (guitar). El Abaicin; Nostalgia Flamenca; Delicada & 7 others. ABC-Paramount ABC—304 \$3.98

Interest: First-rate flamenco
Performance: Superior
Recording: Very good

Sabicas, a gypsy, has become one of the most recorded, and one of the most consistently inventive, flamenco guitarists. For relative newcomers to flamenco, appreciation of these authentic performances is made easier by Leon Bernardo Golbin's lucid liner notes. The selections provide a well-balanced, provocative cross-section of the flamenco guitar language. Sabicas, like the best of the flamenco players, combines large-scale virility with equally considerable sensitivity and daring. N.H.

△ **FOLK SONGS FROM THE BLUE GRASS—EARL TAYLOR AND HIS STONEY MOUNTAIN BOYS**—Earl Taylor, Sam Hutchins, Walter Hensley, Vernon McIntyre, Curtis Cody. Cripple Creek; Flint Hill Special; Molly and Ten Brooks & 14 others. United Artists UAL 3049 \$3.98

Interest: Exceptionally high
Performance: Manic
Recording: Very live

If you tend to dismiss all hillbilly music as of a lower and exceedingly limited order, this album will startle you. As Alan Lomax, who produced the set, writes in his valuable notes: "Bluegrass music, the brightest and freshest sound in American popular music today, is a sort of Southern mountain Dixieland. As in the early New Orleans jazz combos, this orchestra is composed of five pieces which take solos against a polyphonic, polyrhythmic background. Similarly, their repertoire is made up of standard numbers, which all the bandmen know so well that they can play them in their sleep. Thus no written arrangements are necessary."

These bluegrass men are now based in Baltimore, and as Lomax adds, they play with "a heat, a passionate unanimity, a careless rapture that only the young can achieve." The instrumental and vocal virtuosity (especially the former) is sometimes staggering; the fierce drive is infectious; and the sweeping-collective drive of the unit recalls Roumanian and Bulgarian village bands. The album is a heady experience, and congratulations are due Lomax and United Artists for making it possible. In addition to the liner notes, there is a separate booklet with complete lyrics and a detailed note by Lomax on each tune. N.H.

CORRECTION PLEASE!

Mr. Vernon Duke's "*Perishable Composer*" (HiFi REVIEW, October '59, pp. 48-54) seems to have undergone some harrowing vicissitudes between final printer's typescript and publication.

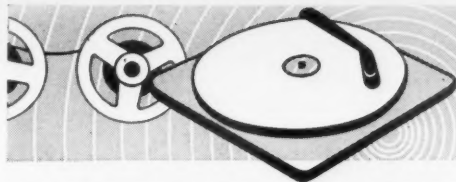
The two final paragraphs on p. 49 should have read: "Skipping lightly over the usual complaints about prima-donna worship, performing millionaires and composing paupers, the money-loving and music-hating concert managers, apathetic critics, etc., etc., let's take up the scarcely fresher subject of conductors."

"A conductor, functioning in the U.S., may be the same gent we once knew abroad, but the similarity is purely accidental; given the go ahead signal by the benign city fathers or Symphony Board, the baton wielder suddenly becomes God. He browbeats the orchestra musicians, in plenty of instances hires and fires them at will, tells soloists engaged for an appearance what he expects them to play, threatens the trustees and worst of all, builds his programs without competent help—thus putting the composer completely at his mercy. There is no agony greater than submitting a score to these gentlemen. Sending your music by mail is a grave risk—it may never be returned . . ."

On p. 50, the second sentence in the next-to-last paragraph should have read: "I became acquainted with it [atonal music] in Russian in 1917 upon entering the Kiev Conservatory; its cerebral debris and excessive complication repelled the young."

M. Clarendon's quotation regarding Stravinsky—paragraph 2, p. 54—should have read: "'I can easily see what the youths, who surround him, gain by his conversion . . .'"

Some of the photo captions on pp. 52-3 could do with clarification, thus: The Bob Ripley cooking scene at the top of p. 52 was taken not in Paris but Connecticut. . . . The Havana banquet scene was taken after the opening of *Cabin in the Sky* in 1940. . . . The *April in Paris* between Vernon Duke and Sammy Kahn was, of course, on the Warner Bros. film of that name, not the celebrated hit song, which Duke had written earlier to lyrics by E. Y. Harburg.



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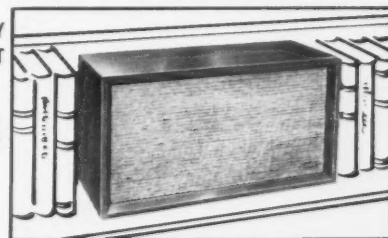
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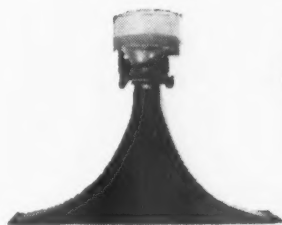
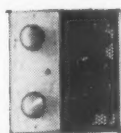
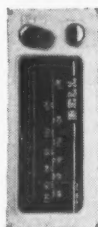
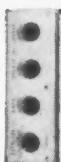
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Report on Multiplex

If you have been wondering what happened to multiplex (or one of the many other means of stereophonic radio transmission) I hope that the summary below will answer some of your questions. The material used in this summary was presented in early October at the annual convention of the Audio Engineering Society by Charles J. Hirsch, Chairman, Panel I, National Stereophonic Radio Committee.

The NSR Committee is charged with the responsibility of recommending to the Federal Communications Commission a single specific stereo broadcasting system which could best serve current and projected communications requirements. The truly ideal stereo system should permit a quality of reproduction in the home equal to that of the records and tapes in the possession of the listener. Such a stereo broadcasting system, in a fashion analogous to color TV, must be compatible; i.e., those hi-fi enthusiasts without stereo broadcast receiving facilities must hear a complete program—not a portion of the program, or one channel alone.

Chairman Hirsch admits that it is doubtful the Committee can find one system superior to all others. What the Committee proposes to do is to present to the FCC the choice of several good systems which fill the desired requirements and then let the FCC make up its own mind. The magnitude of choice is quite awesome and includes modification of every conceivable method of sound broadcasting; AM, FM and TV.

FM stereo systems are the most popular (11 proposals) and include the much-used Halstead method, the highly acceptable Crosby method, and partially tested laboratory proposals from Calbest, EMI, G.E., Lippincott, Neely, Philco, Svorec, Volpe and Zenith. The Calbest, Crosby, EMI and Halstead systems are true FM-FM methods in one way or another, although the unique EMI system includes a "steering" signal that conserves bandwidth, thus permitting several other services to operate through one transmitter. This is in sharp contrast with the Crosby method that leaves no room for other services, but possibly provides superior stereo performance as a result. The remaining seven systems under this category are variations of FM-AM methods, i.e., an AM subcarrier on the FM signal, with the Lippincott, Neely, Svorec, Volpe and Zenith proposals differing only in minor specifications.

Systems for AM stereo broadcasting (7 proposals) are inherently distasteful to this writer—being essentially stereo broadcasting without pretense to being high fidelity. CBS, EMI (British), G.E., Kahn, Philco, RCA and Westinghouse are represented in this unique effort to *save AM radio at all costs* (italics mine). The value of providing nominal stereo AM service to out of the way communities (not adequately serviced by FM) by means of high pow-

ered AM broadcasting stations should not be overlooked, but beyond this point there is, in my way of thinking, little reason for further consideration of AM stereophonic broadcasting methods.

Some form of modifying TV sound has been proposed by four manufacturers (EMI, G.E., Motorola, and Philco). Little is known at this writing as to how these systems would operate. Again, to this writer, the usefulness of tying in TV sound channels—which is at best a medium-order FM channel—to stereo is difficult to imagine. Suffice it to say that most people would be willing to wait for the advent of stereo TV before giving due consideration to stereo sound broadcasting near the TV channels.

The impression left by Chairman Hirsch is certainly not too rosy. Privately, some broadcasters now wish that the FCC would suspend its rules prohibiting ownership of two FM stations in the same community. Experimental stereo broadcasts using two full-frequency range FM stations have whetted the appetite of numerous stereophiles. Unfortunately, the cost factor is also prohibitive, and ideal as this method may be there is considerable doubt that it will ever be adopted in practice. Of the other systems with honest hi-fi potential, most multiplex systems leave something to be desired. In some systems a costly adaptor is called for; in others the ambient noise level of the "piggy-back" channel is considerably higher than that of the main channel. Unusual gimmicks, such as the EMI proposal, need extensive field testing before they can be realistically evaluated.

All in all, stereophonic radio broadcasting by means of multiplex transmission is still a long way off.

Let's Not Misunderstand "3rd Channel"

Some manufacturers are veiling "3rd Channel Stereo," "3 Speaker Stereo," etc. in mysterious airs as if the death knell of two-channel stereo were being sounded.

Let's take a few lines to set the record straight.

3rd Channel Stereo—All stereo program material offered to the public is two-channel, and because of the potential of this medium there is no reason for three separately recorded channels to be used in normal living room playback situations.

3 Speaker Stereo—To answer this question I suggest reading the feature article in this issue on page 58. Essentially speaking, three speaker stereo is obtained by mixing portions of two stereo channels and playing the program back in the home through three separate speaker systems (two systems generally being quite small). The objective is to minimize the severe "ping-pong" stereo effects and simultaneously fill up the hole-in-the-middle."

In other words, two-channel stereo is *not being replaced* by a three-channel stereo system.

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This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "High Spirits" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Audiotape, plus \$1. And you have your choice of the half-hour two-track stereo program or the full-hour monaural or four-track stereo versions. Don't wait. See your Audiotape dealer now.

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The makers of Audiotape have not gone into the music business. They are simply using this reel to allow Audiotape to "speak for itself."

"High Spirits" is available RIGHT NOW from Audiotape dealers everywhere. (And only from Audiotape dealers.) Ask to hear a portion of the program, if you like. Then, take your choice of a half-hour of two-track stereo, a full hour of four-track stereo, or an hour of dual-track monaural sound — all at 7½ ips. Don't pass up this unusual opportunity to put yourself in high spirits.

"High Spirits" makes an ideal companion to Audio's first bonus reel, "Blood-and-Thunder Classics," still available at Audiotape dealers.



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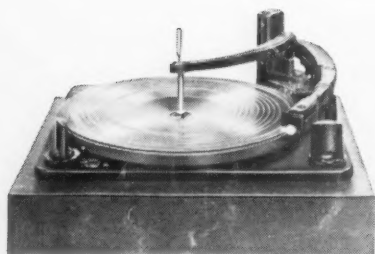
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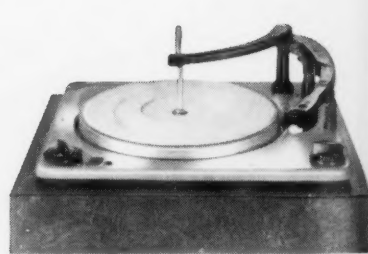
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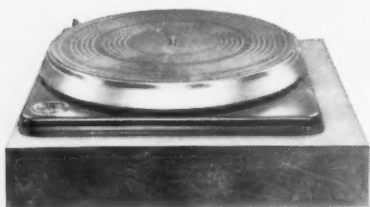
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